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WORDS OF WISDOM

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EXPERIENCE AND EXCELLENCE

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ON THE ROAD TO ROCK



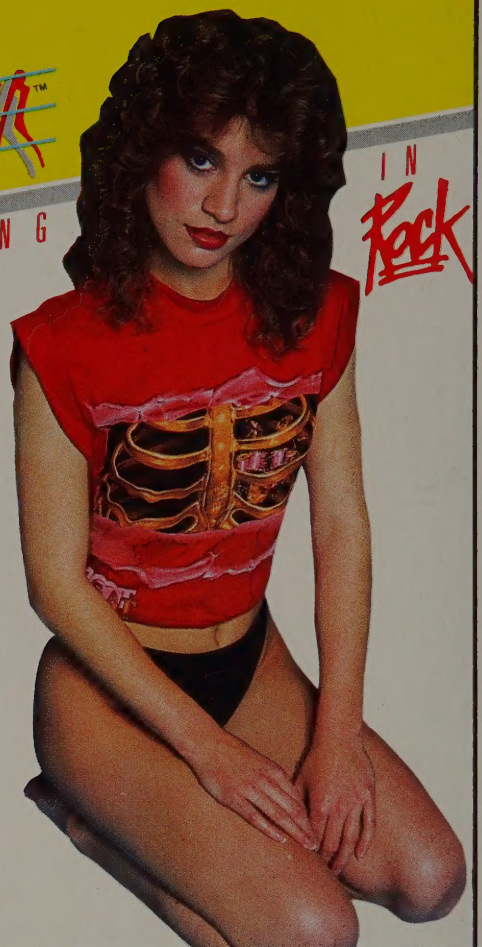
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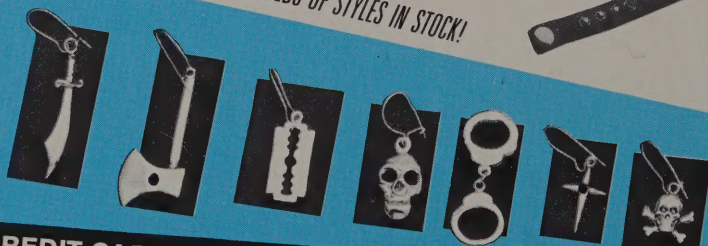
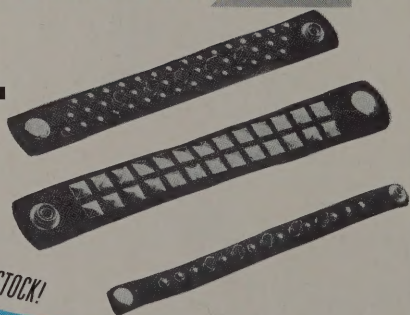
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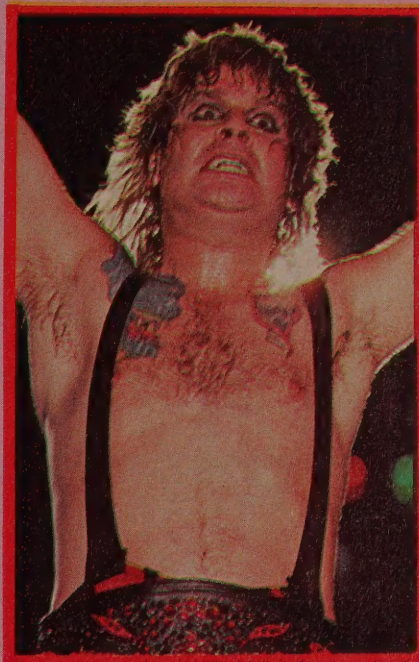
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MOTLEY CRUE

Internal Problems Fail To Slow Crue's Metal Juggernaut.

by Rob Andrews

In the short span of three years Motley Crue has become the most controversial and successful band in the heavy metal realm. Mixing their bizarre leather image with an infectious hard pop sound, bassist/songwriter Nikki Sixx, vocalist Vince Neil, guitarist Mick Mars and drummer Tommy Lee have managed to enrage their detractors while rallying millions of metal mavens to the Crue's hard rocking cause. Recently, we had the chance to discuss the ways of the world with Sixx as the Crue prepared to unleash their third LP, *Theater Of Pain*, on the rock world.

Hit Parader: What is it that makes Motley Crue so popular?

Nikki Sixx: People love sleaze, and we're the sleaziest bunch of muthas who ever hit the face of the planet. Motley Crue isn't just a band to us, it's a way of life. We'll drink more Jack Daniels, see more chicks and get into more fights than any other band around — and we're proud of it. The fans sense that we're real, that's why we're successful. We're not one of those bands that's home

drinking warm milk an hour after the show's over.

HP: But doesn't partying all of the time have a detrimental effect on your music?

Sixx: Nah. It inspires us. We sing about the things that motivate us, and partying with a lot of beautiful women is one of the things that really gets us going. But sometimes if I'm really anxious to do some work, the women can get to be a problem. I know we came off the road a few months

Fabio/LGI

Trouble In Paradise



The Crue (left to right): Tommy Lee, Nikki Sixx, Vince Neil, Mark Mars.

Vince Neil

back, and I set aside a couple of weeks to write new material for this album. But every time I sat down to do some work, the phone would ring and it would be some chick who wanted to come over and see me. I never let down my fans, so of course I told her to come right over. As soon as we were finished, I got ready to start working and the phone rang again. It's like that all the time. It's amazing that I get any work done.

HP: How did the band's rather unusual image come together?

Sixx: We had all been playing around the L.A. music scene for a number of years in different bands before Tommy and I finally hooked up. We both wanted to put together a high energy band that would look different and have a special sound. The actual image the band has come together very naturally. When we brought Mick into the band, he already looked like a reject from **The Addams Family**, and Vince always used a lot of scarves and things. Contrary to popular belief, we didn't sit down one day and say, "Hey, let's be as crazy as possible." The truth is we were crazy already. We've changed our image a bit over the years. Different things have come in, and others have vanished. I have no idea where we'll be in a few years as far as that goes.

HP: Let's go back a few years. How did you first get into music?

Sixx: Well, I stole my first guitar. I went into a music shop in L.A., and told the store owner that I wanted a work application. I had brought an empty guitar case in with me, and when the guy went into the back



"People love sleaze, and we're the sleaziest bunch on the planet."

of the store to get the application I opened the case and popped in a gold-topped Les Paul. By the time he came out, I told him that I wasn't that interested anymore. The funny part was that the band that I wanted to join already had a guitarist, so I traded the guitar I had just stolen for a bass. That's how I got started.

HP: What kind of women seem to be attracted to Motley Crue?

Sixx: We get the girls who don't waste any time — they want to go for it. We're not the type of band that's going to attract people like Farrah Fawcett backstage to our shows. That's too bad for Farrah; we could probably show her the time of her life. The type of women we get have only one thing on their minds — sex. That's fine with us, 'cause that's about the only thing we have on our minds as well.

HP: You've got a reputation for getting into a lot of fights. What starts most of them?

Sixx: We never start the fights we get into. I remember one time when Vince and I came out of a club in L.A. and about five bikers descended on us like a pack of wolves. We were fighting for our lives. What we didn't know was that a couple of plain clothes cops had joined the fight trying to break it up. When you're in a fight like that you don't stop to ask somebody who or what he is. All I knew was that Vince and I were giving it everything we had. The next thing, I find out that I've knocked out a cop and I'm being taken off to jail. We bribed the cop who arrested me, and he didn't press any charges, so everything worked out fine. Who says you can't buy justice?

HP: Let's talk about your music. What has separated Motley Crue from the horde

of heavy metal bands currently in L.A.?

Sixx: We play songs that are very simple and direct. My favorite bands were always groups like Aerosmith and Kiss, American bands who didn't play songs for 10 minutes. I'm a product of the TV generation — you know, an attention span of about five minutes between commercials. Those are the people we appeal to. They want things kept fast and simple.

HP: What inspires you?

Sixx: Everything I see and hear. Everybody I meet.

There's not one thing more than any other. The thing that inspires me most though, is my bottle of Jack Daniels. It's my best friend in the world. Ol' Jack will never let you down. He's always there when you need him.

HP: How has success changed you? Have you all bought fancy cars and big houses?

Sixx: What's the point of spending a lot of money on things like that when we're never around to enjoy them? Either we're on the road or we're in the re-

cording studio. I like cars, but I tend to end up wrapping them around telephone poles before they get very old. I had a great new Porsche last year, but I crashed it into a tree when I was going 70, and that was the end of it. I broke my shoulder during that one, but the cops couldn't believe I didn't get killed. That car looked like an accordion. Now I've got a black Corvette that's great. I wonder how long this one will last me.

HP: What does the future hold for Motley Crue?

Sixx: The future? We always consider ourselves very fortunate to survive any given day. The future to us is what we'll be doing five minutes from now. Anything past that is totally irrelevant. □

Eddie Malluk



Nikki Sixx: "My bottle of Jack Daniels is my best friend in the world."

YNGWIE MALMSTEEN

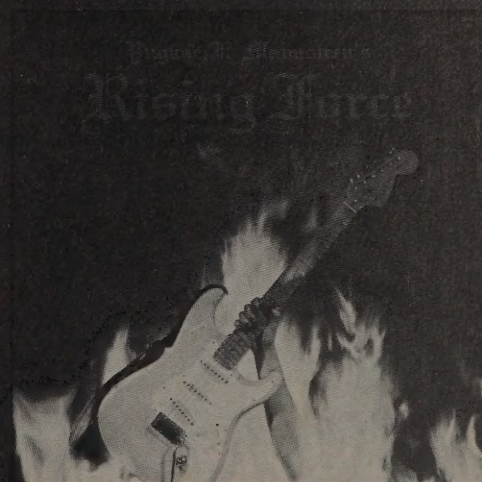
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"RISING FORCE," the fiery debut American solo album from YNGWIE MALMSTEEN.

Remember the name.



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We Read Your Mail

After reading about W.A.S.P. in **Hit Parader** and seeing their pictures, I was sure I wouldn't like them. But, now that I've heard their music I really do like them! There's just one thing I want to know. Do the letters in W.A.S.P. really mean "We Are Sexual Perverts"?

Female Metal Fan
Tennessee

W.A.S.P. is one of the most disgusting groups in heavy metal today. Kevin DuBrow says W.A.S.P. will be a fast growing group. Bull! Even Ozzy Osbourne doesn't do things as gross as they do. When my seven-year-old brother saw one of their videos, Blackie Lawless scared him silly.

Stung By W.A.S.P.
Boston, MA

In a recent **Hit Parader**, you wrote about some of the disgusting things that Blackie Lawless does. Slitting girls' throats on stage, huh? That sounds rather deep. Blackie Lawless, I challenge you. I challenge you, one on one, to a duel to the death, W.A.S.P. vs. Amazon, man vs. woman, demon vs. demonette. I guarantee it's an experience you'll never forget, unless you're too scared to accept. Meat me babe.

Amazon
Spokane, WA

As a heavy metal magazine, you should make it your duty to provide us with more features on up-and-comers like W.A.S.P., Metallica and Black 'N Blue, for example. I don't mind your overexposure of Motley Crue, at least they're good. But bands like Def Leppard couldn't kick ass if they wore butt-seeking boots. How about it **H.P.**? Let's have some REAL metal!

Diehard rocker in the Midwest
Sioux Falls, SD

Duran Duran should "save a prayer" for themselves. They need it.

Unknown Rocker
San Francisco, CA

Please do an article on Lemmy. He is the original heavy metal champ. Some would argue and say chump, but they don't know what they're talking about. When it comes to heavy metal, Motorhead wrote the book. Their grossness alone is something to be admired. When I am not listening to Motorhead, I am out hunting down new wave wimps; I will never forgive them for screwing up the music business. Long live Motorhead.

Gary "Gunman" Kathol
Hartington, NE

Recently, I had the thrill of meeting the guys from Iron Maiden. To all the fans who never climbed aboard their tour bus, they are the nicest bunch of metal maniacs you would ever want to meet. Bruce Dickinson is the greatest



W.A.S.P.: Yes, the letters in their name mean, "We Are Sexual Perverts."

kisser ... etc., on the planet. Keep rolling in the Maiden articles.

Shelley V.
Nova Scotia, Canada

I've been a Kiss fan since I was eight years old and own 11 of their 19 albums. I was wondering where Peter Criss and Ace Frehley are, what they are doing, and if they are in the music business anymore? If you could, I would like to see a picture of them without their makeup on. Can you tell me where to buy old Kiss albums?

R.L.T.
West Monroe, LA

If I had a second life to live, I'd like to live it as a tight pair of jeans on Paul Stanley.

Diann Barton
Riverview, MI

Vince Neil has finally proved how crazy and wild he is, by driving drunk and killing Hanoi Rocks' drummer Razzle in a crash from which Neil escaped unhurt. Hanoi Rocks, my favorite band, was just about to become stars. Razzle had everything to live for. I hope that Hanoi Rocks will continue, because Razzle would have

wanted it that way. Neil may not go to jail, where he belongs, because of his status. I just hope everybody realizes what a piece of crap Vince Neil is.

Andrew Cintron
Staten Island, NY

When I heard Vince Neil was in an accident, I was shocked. I'm glad to hear he's fine. I know Motley Crue have a motto "live fast, die young," and although the Crue is my favorite group, do they have to take things to such an extreme? I know they have an image to live up to, but a life was taken, that of Razzle, the drummer of Hanoi Rocks. Vince was lucky he wasn't killed. Vince, please be more careful. You may not care about your life, but there's a lot of us who do — your fans.

Kim Bader
Waterloo, IA

Motley Crue needs to shape up. From what I hear, they're on their way down. A lot of people are beginning to think of them as snotheads.

Mark Collins
Tillamook, OR

I don't know where heavy metal is going nowadays. How could anybody vote Motley Crue the number one rock act in America? Sure, the Crue is good, but let's not forget our HM roots? The groups on top should be AC/DC, Judas Priest or Iron Maiden, not some rookies.

Scott Brown
Rockwood, TN

Some good advice ... we think your magazine could be better if you included "real" bands like Accept, Raven, Dio, Metallica and Venom. Please cut the crap with Van Halen, Quiet Riot, Motley Crue and Def Leppard. We're sick of them!!!! Another thing, stop any articles that "try" to compare Randy Rhoads to any other guitar player (Eddie Van Halen) because there isn't any comparison!!

Randy Rhoads will always live and rule on!!!

Rena and Rose
Berwyn, PA

I only have 12 things to say. Judas Priest is great. Twisted Sister is cool. Ronnie James Dio rules. Ozzy Osbourne is more than okay. Lita Ford is mint. Scorpions are neat. Iron Maiden is totally out of the ordinary — fantastic. Motley Crue is best. Ratt is spectacular. Helix is alright. And Van Halen is number one. (Oh, and one other thing, they can all kick Quiet Riot in the teeth. So, like one writer said, "Go home and put your foot in your mouth DuBrow!")

One hell of a huge Heavy Metal Fan
Eau Claire, WI



Ronnie James Dio: Does he rule the metal empire?

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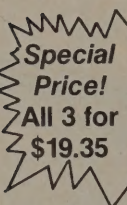
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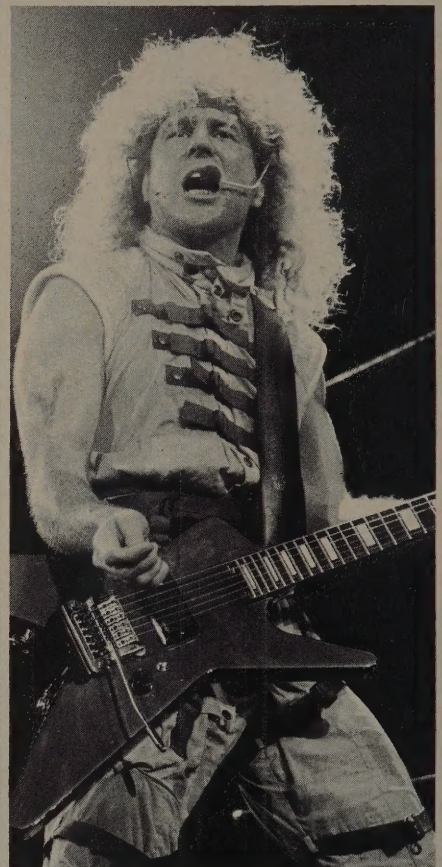
I play ☐ guitar ☐ bass ☐ keyboards
 I own ☐ VCR ☐ Home computer

HP75MR

Sammy Hagar really makes me laugh. Just where does he get the nerve to put down David Lee Roth? Hagar *wishes* he had the charisma and the class that Dave possesses. What the hell has Hagar ever done in his career anyway? No hit records, no hit albums, no nothing. Maybe if Hagar would stop criticizing Dave and start studying him, he would see why Van Halen albums sell in the millions, while Sammy Hagar albums never break into the top-20.

Rob Baudelli
Harrison, NY

Janet Macoska



Slammin' Sammy Hagar: A reader doesn't like his criticism of David Lee Roth.

I have noticed two things that are missing from your Judas Priest interviews ... Dave Holland and Ian Hill. Even though they aren't the front men in the group, they are important and Priest wouldn't be complete without them. I'm sure there are a lot of fans that would like to know what's on the minds of Dave and Ian. You guys do great interviews, but let's hear it from the two that provide the rhythm for Rob and company.

E. Blackman
Savannah, GA

More Whitesnake!

Staycee Wall
Detroit, MI

I recently went to a Twisted Sister concert in which Dokken opened for them. Dokken's guitarist, George Lynch, is the best guitarist around. Please write more about Dokken.

Mark Lennon
Midland, TX

Condition Critical is not enjoying a whole lot of commercial success at the present time, so Kevin DuBrow must work his jaws overtime and call Nikki Sixx a fag and what-have-you to get attention. He's a jerk. No one wants to read about DuBrow anymore. We learned in our journalism class that the news that's printed should be timely.

Kiki Sebastard
Midland, MI

If you want to save a life, you'll print this. I watch MTV almost 24 hours a day, and only saw Quiet Riot's video for *Metal Health* four times this year. The members of Quiet Riot are the ultimate headbangers, and *Metal Health* has to be the most awesome video ever made. If anyone else feels like I do, please write to MTV. Hurry before I have a metal breakdown.

George "Banali"
Industry, CA

Attention all headbangers. There are a good deal of metal bands in the eastern states that kick ass, but no one knows about them. I'm the lead guitarist for Metalstorm. Our band, and New York, Maxx Warrior, Argus, Scarlet Fury and several other bands will be heard from in the near future.

Kurt Hovis
Rock Hill, SC

I'm a heavy metal fan, but I like what Band Aid did for Ethiopia. The song's not bad either!

Roger Gates
Fort Worth, TX



Quiet Riot before their recent breakup: Is *Metal Health* the most awesome video ever made?

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Heavy metal happenings

by Andy Secher

Guitar great Michael Schenker is planning on recording an all-instrumental album a la Jeff Beck. Apparently the blond axe slinger has given up hope of finding a vocalist with a personality compatible with his own, so he has decided to pursue the idea of making metal's first all-instrumental album. It is rumored that Michael's brother Rudy — of the Scorpions — will help out on a few tracks.

The members of Iron Maiden have fully recovered from the severe cases of influenza that hit them following a three day stint in Rio de Janeiro. "It was like two different worlds," bassist Steve Harris said. "It was 90 degrees in Rio, and then we flew directly to New York where it was minus two. Bruce caught an incredible case of the flu, and all of us were coughing and sneezing for weeks."

Rumors are still circulating that the members of Van Halen may continue to pursue solo careers. With vocalist David Lee Roth enjoying the success of his recent EP, **Crazy From The Heat**, and Edward Van Halen spending a great deal of time working on musical projects in his home studio, the future of VH seems like it will be divided between band and solo efforts for many years to come. When confronted with the possibility of a band breakup, Roth would offer only an enigmatic, "We'll just all have to wait around and see."

Deep Purple's Roger Glover states that the band has been pleasantly surprised by the knowledge of fans at each of their **Perfect Strangers** tour stops. "It's been incredible," the jovial bassist explained. "We've seen fans in their early teens who seemed to know every word to songs we recorded before they were born. That's quite a compliment. They also seem to appreciate the new songs as much as the old ones, which makes us feel great — that's what we were after when we decided to get Purple back together."

Judas Priest report that they've finished work on their latest vinyl opus, and are currently putting the finishing



Ebet Roberts

Michael Schenker: He's planning to record an all-instrumental LP in the near future.

touches on the album's cover design. "We like to present complete packages," vocalist Rob Halford reported. "Judas Priest has always been a complete concept — the look, the sound, and the image all work together. To us, the way our albums are presented is almost as important as the music they contain."

The recent split in Quiet Riot, which saw bassist Rudy Sarzo leaving the band, was prompted by the factions that had developed within the group. Evidently Sarzo became the unwitting target of vocalist Kevin DuBrow and drummer Frankie Banali, forcing the sensitive bass beater to quit the group

In the May, 1985 issue of **Hit Parader** we indicated that Motley Crue's Vince Neil was having trouble with his voice. Thankfully, this proves to be untrue and we apologize to Vince and the rest of Motley Crue.

in the middle of their tour of the Orient. "I'm planning a couple of exciting new projects," Rudy told Heavy Metal Happenings, "but none of them will include Quiet Riot — that's for sure."

Def Leppard are still trying to find ways of having drummer Rick Allen participate in the group's upcoming world tour. Already the band has contacted a noted drum manufacturer about building a special electronic drum kit which would allow Allen to play one-handed. The group is also thinking of adding a second drummer for the tour, and having Rick atop his drum kit as always.

Contrary to reports that circulated in the rock press a few weeks back, Ozzy Osbourne guitarist Jake E. Lee never was seriously offered the chance to join Motley Crue by Nikki Sixx. "Nikki's a good friend of mine from way back," Jake said. "I know how he gets some times, so I tend to disregard it when he gets too enthusiastic about things. I know by the next day he doesn't always remember what he's said or done. Sure, we get together and jam all the time, but the press made too much of the fact that we admire each other's playing."

Black Sabbath have finally ventured back into the studio to begin the long awaited follow-up to the ill-fated LP, **Born Again**. The band is hesitant to announce its present roster in light of the recent debacles which saw them losing vocalists as fast as they announced them. It has been confirmed, however, that the "new" Sabbath is an all-British quartet, and yes, Tony and Geezer are still in the group.

Heavy Metal Headscratcher

Give the original names of the following groups: Def Leppard, Van Halen and Black Sabbath.

ANSWER TO LAST MONTH'S SCRATCHER: The first recording bands of Ronnie James Dio, Sammy Hagar and Billy Squier were; Elf, Montrose, and Piper respectively.

Letter of the Month.

Dear Andy,

I keep hearing about a live Randy Rhoads album that was recorded but never released. Is it true? Why wasn't the record released? I'm a big Rhoads fan, and I'd do anything for the chance to hear that record. When will it be released?

Michael Sievers
Beaumont, TX

Dear Michael,

The truth is that there was indeed a live album featuring Randy Rhoads scheduled to be released a few years back. Randy was in Ozzy Osbourne's band at the time, and Ozzy wanted his third LP to be a live two record set featuring a mixture of his solo work and a few Black Sabbath tracks. Unfortunately, only weeks before the album was to be released, Rhoads was killed in a plane crash in Florida. In respect to his memory, Osbourne decided to shelve the live disc, and record an entirely new album which eventually came out as **Speak Of The Devil**. The Rhoads' tapes remain in a secret vault waiting, according to Osbourne, for the right time to be released.

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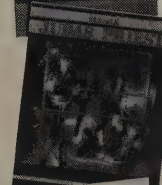
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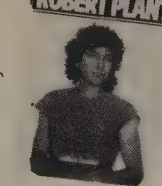
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Aerosmith's Steven Tyler has been named a spokesman in an anti-drunk driving campaign. Tyler's participation in the project reflects the singer's new attitude towards drink — he doesn't do it. "At one time I didn't feel comfortable without a glass in my hand," Steverino said. "But all that's behind me. All you'll catch me drinking is Moussey, or if I get really desperate maybe a Pepsi."

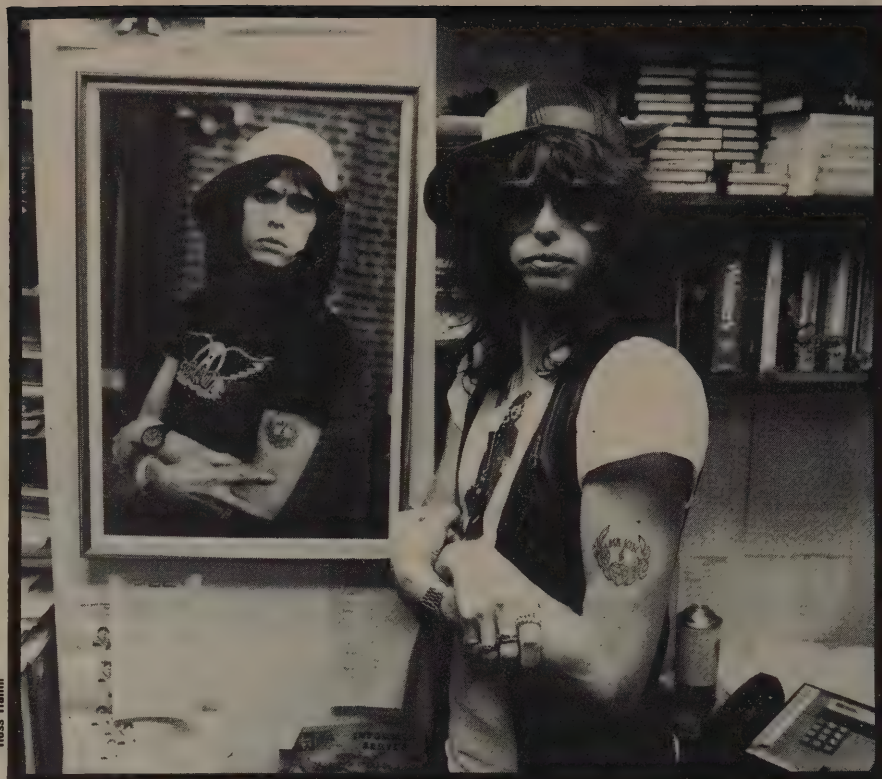
Despite the roller coaster nature of their career in recent years, Paul Stanley and Gene Simmons of Kiss have taken the band's recent return to the top in stride. "We always laughed when people told us that Kiss was dead," Paul stated. "They didn't realize that people have been telling us that from the minute we first got together. If I had a dollar for every time someone has written us off, I'd be even richer than I am."

Saxon, currently without a recording contract in America, have decided to take a short break to reenergize their metallic spirit. According to vocalist Biff Byford, the band isn't discouraged at their recent bad luck. "We're confident things will improve shortly," he explained. "We still believe in Saxon and in the music we play. The fans have always stood by us, and that alone will keep us going."

Twisted Sister have begun work on their follow-up to their double platinum smash, **Stay Hungry**. Vocalist Dee Snider insists that despite the LP's success, the boys in the band feel no extra pressure in regard to their next disc. "All we have to do is write and record the same type of songs we've been doing for years, so why should we be worried?" he asked. "All we have to do is do what we do best."

While many fans were concerned about Jimmy Page's health at the start of the Firm's world tour, the slim guitarist seems to be holding up remarkably well. "Jim is feeling better than he has in years," a source close to the band stated. "He's been revitalized by this group. I haven't seen him so happy in years."

Keep those letters and photos coming. Send them to: Andy Secher c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418. □



Ross Hallin

Steven Tyler: "All you'll catch me drinking these days is a bottle of Moussey."



Anastasia Pantirio/Kaleidoscope

Saxon's Biff Byford: "We're confident things will improve shortly."

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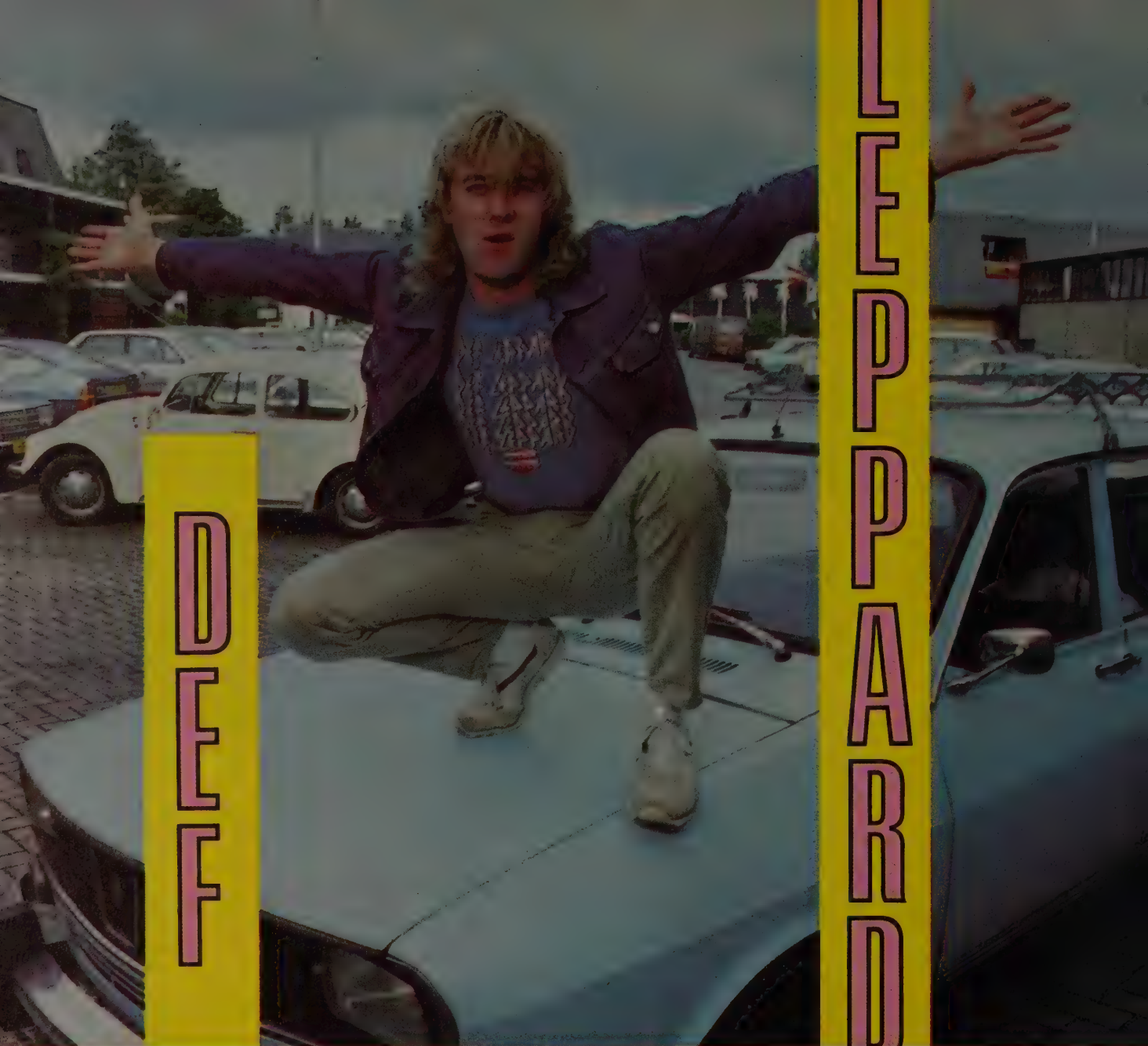
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Ross Halfin Joe Elliott during a recent break from recording: "We're very determined to be as successful as we can."

tragedy to triumph

by Winston Cummings

Maturity can come in many ways in the world of rock and roll. Sometimes it comes when a hot artist suddenly finds his records are no longer selling. On other occasions it arrives as the result of a band simply surviving years atop the rock and roll treadmill. Occasionally, however, growth is achieved through a harder process — an accident or tragedy that makes a group realize how fragile life at the top can be. Such is the case with Def Leppard, the crown princes of hard rock, who suddenly discovered how precarious their hold on the heavy metal crown was following the senseless accident which saw

drummer Rick Allen losing his left arm.

For the fun-loving Leps, Allen's mishap served as a cold slap in the face, a stab of reality that this British quintet didn't need in light of their continuing recording problems. Luckily for the band, all of Allen's drum tracks had been completed before his New Year's Day car crash. Still, forcing themselves to finish recording the LP while Allen lay in the hospital proved to be far from an easy task.

"Obviously it was hard for them to get in the frame of mind to go back and finish up the record," a band confidant said. "But they're professionals, and they knew what had to be done. I think the fact that Rick was recovering helped them get the job done. There was a great sense of relief after the sadness had passed.

They realized that the situation could have been worse than it was."

Despite the gravity of Allen's situation, it appears that Leppard will not only be able to finish the album on time, but also begin their world tour without a major hitch. Currently the band is exploring a number of possibilities which would allow Allen to not only join them on the tour trail, but play his drum kit at every show. The group has approached Ludwig Drums about building a special electronic kit for Allen which would allow him to play with the aid of tape loops and synthesized drums.

"It's possible to build a kit like that," a Ludwig technician stated. "The advancement in electronic drum kits allows virtually anyone to play drums effectively. It's something like the

synthesizer revolution of the early '70s, when people who couldn't even play the piano were suddenly becoming synthesizer virtuosos. Obviously, if you know how to play drums you'd be a better electronic player than if you didn't."

Another possibility that the band is currently considering is having two drummers on tour — Allen on one kit and an additional skin beater on another. Of course, the dual drummer attack has been utilized effectively by a wide variety of groups over the years (Genesis and the Allman Brothers spring to mind), but it would be a revolutionary move for a heavy metal band.

"We've never been particularly thrilled with tradition," Lep guitarist Steve Clark said a short while back. "We never let anyone tell us that we can do certain things and we can't do others. As far as we're concerned that's ridiculous. We've all had our influences over the years, but we've never depended on what we've picked up to guide us. We have always strived to be a unique and special band, and that's what I feel we are. We'll do anything if we feel it will help us be a better group."

While the band's continued dedication to their injured drummer is admirable, one must also question if bringing Allen on tour wouldn't turn their shows into something of a curiosity — the last thing the Leps, the fans or Allen would want. The group's record company is painfully aware of the rather precarious situation the bandmembers find themselves in, but they prefer to ignore possible problems in favor of highlighting the familial spirit that makes Def Leppard so special.

"You've got to remember that those guys are all very young and they've practically grown up together," said a representative from PolyGram Records. "They're like five brothers, and you wouldn't expect them to cast aside Rick very easily."

Still, the Leps have shown a cold side in the past, having thrown founding member Pete Willis out of the group in the midst of the recording sessions for *Pyromania*. Of course, the situation surrounding Willis' departure cannot be compared to the tragic circumstances of Allen's accident. As vocalist Joe Elliott explained at the time, "Pete was hurting himself and damaging the band. He was being unreliable, and that's the one thing we won't put up with in this group."

"We're very determined to be as successful as we can," he added. "We care about each other, but we're not going to let very much stand in our way. The situation with Pete was a prime example. We would have been forced to slow down and change our focus if we wanted to work with him. We didn't think it was the right thing to do at the time."

The attention focused on Leppard due to Allen's accident proved to have a perversely beneficial effect. It lets fans across the globe know that this group, which had been absent from the rock scene for more than a year was, in fact, hard at work. Now, with their new album ready to re-establish Def Leppard as one of hard rock's premier attractions, it seems that the difficulties of the last few months can finally be put behind them and the prosperity and happiness of the future enjoyed.

"We've gone through a lot to get where we are today," Clark said. "We feel we can handle almost anything as long as the fans stay behind us and give us the support they have over the last few years." □



Rick Allen: Despite his accident, he'll be back atop his drum kit for the Leppard's next tour.

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Van Halen words of

Dave, Ed And The Boys Tell It All In Their Own Words.

People always seem to have the wrong idea about me when it comes to women. Everyone pictures me as this irresponsible "love 'em and leave 'em" kind of guy who just runs around with every girl he can find. Nothing could be further from the truth. In fact, I'm very responsible when it comes to women and I'm very family oriented. I've personally started four or five families this year alone.

DAVID LEE ROTH

When we were kids, both Alex and I studied classical piano. That was when we were living in Holland. But when we moved here, our father found us another teacher. The guy used to sit next to me with this mean look on his face and hit my hands with a ruler when I made a mistake. That's when I decided I wanted to hit things instead of getting hit. I started a paper route so I could get enough money to buy a drum kit. When I finally got this really neat set, I found that Alex could play them better than me, so I switched to the guitar.

EDWARD VAN HALEN

I was really into jazz when I was younger. In fact, I first met Edward at a jazz class 10 years ago. Jazz opens you up musically. It really helps with your improvisational skills. A lot of the stuff I play during my bass solos has its roots somewhere in jazz—even if those roots are buried pretty deep.

MICHAEL ANTHONY

My guitar means everything to me. It's the way I express myself best. Dave can express himself with words, but I'm better with a guitar. I remember times when old girl friends would say, "You like that guitar better than you like me." I didn't have to say anything. I'd just smile and keep right on playing. Thankfully my wife (actress Valerie Berlinelli) understands me completely. She knows that if she doesn't see me for a night, I'm not off with another woman. I'm down in my studio making music.

EDWARD VAN HALEN

People look at my lifestyle and say, "Dave, you're one lazy dude." I try to explain that I'm not lazy; it's

just that I don't feel particularly motivated to accomplish anything. I'm very content with life. I've been able to make life one long party, and I don't think that's anything to feel bad about. It makes me furious when I see musicians, especially rock musicians, who take what they do too seriously. Who the hell do they think they are?

DAVID LEE ROTH

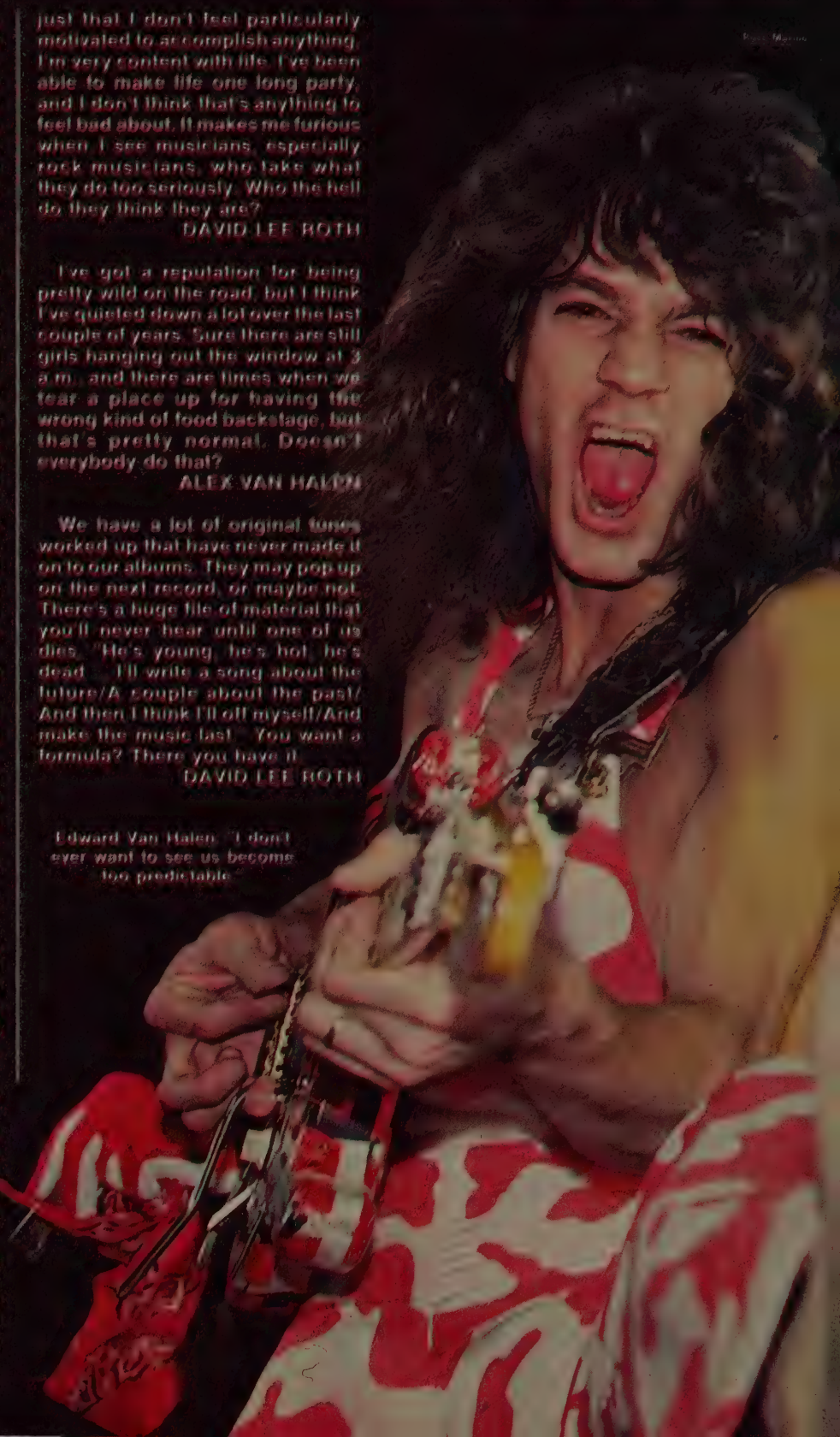
I've got a reputation for being pretty wild on the road, but I think I've quieted down a lot over the last couple of years. Sure there are still girls hanging out the window at 3 a.m., and there are times when we tear a place up for having the wrong kind of food backstage, but that's pretty normal. Doesn't everybody do that?

ALEX VAN HALEN

We have a lot of original tunes worked up that have never made it on to our albums. They may pop up on the next record, or maybe not. There's a huge file of material that you'll never hear until one of us dies. "He's young, he's hot, he's dead... I'll write a song about the future/A couple about the past/And then I think I'll off myself/And make the music last." You want a formula? There you have it.

DAVID LEE ROTH

Edward Van Halen: "I don't ever want to see us become too predictable."



wisdom

All our albums are like kids to me. It would be boring if all your kids looked and acted the same way. When you have kids you take chances; some may be good, some may be bad. Some may be smart, some may be dumb. Most of our albums have been pretty good. I don't ever want to see us become too predictable. The fun of making music is experimenting and trying new ideas.

EDWARD VAN HALEN

People ask me why my drum kit has four bass drums. I always ask them, "Hey, why shouldn't it?" That usually shuts them up. I can't stand these technical guys who say, "Well, you shouldn't have more gear than you need." Well, they just don't understand what Van Halen's all about. We've always done everything bigger and louder than anybody else. That's part of the fun. If we tour with amps 20 feet high, and someone else comes along with amps 25 feet high, you know the next time we go out we'll have them reaching the ceiling.

ALEX VAN HALEN

I wanted to use keyboards on our albums for a long time, but the rest of the group never wanted to. For instance, I wrote *Jump* two years before we ever considered recording it. I've always used key-

boards, particularly pianos, when I've written material. Then I'd reinterpret it on guitar. Now, some of the time I leave it as a keyboard part. Keyboards add a new dimension to our music.

EDWARD VAN HALEN

I think Van Halen stretches across several musical categories and leaves its shadow. You've got heavy metal influences and hard rock, but what would you call something like *Jamie's Cryin'*? Is that heavy metal cha cha? I don't

We asked Billy Sheehan to endorse one DiMarzio bass pickup.....and he endorsed three!



This ad was supposed to feature Billy endorsing the DiMarzio Model P™ bass pickup. When we talked to him to find out what he likes about it, he said, "It's easy to make a bass loud, but it's hard to make a bass heard." He likes the DiMarzio Model P™ because it slices through the other instruments without covering them up, and does it in a way that's powerful yet tonally pleasing. Then, he went on to tell us how much he likes the new DiMarzio Active Model P™. He thinks it's the best active system he's tried, and he especially likes the fact that it uses miniature lithium batteries that hardly ever need changing. Next, he told us how much he likes the DiMarzio Model One™, particularly in the neck position. He says it's got great clarity with a super-deep low end.

Actually, it's not surprising that Billy uses 3 DiMarzio bass pickups, because he sounds like three players in one. His playing breaks tradition and furthers the evolution of the electric bass, and so do his DiMarzio pickups. If you care about your sound, don't settle for anything less than DiMarzio.



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Billy Sheehan is the bass player for the band, **Talas**. Look for the new **Talas** lp, coming soon.

"I've been able to make life one long party — that's nothing to feel bad about."

know what to call it and I wrote it! All I know is what I knew when we played bars eight years ago. We make up a song. I get up in the middle and give it a few steps, since I'm the only one in the band who can dance, and then I'll rate it one to 10, dancewise.

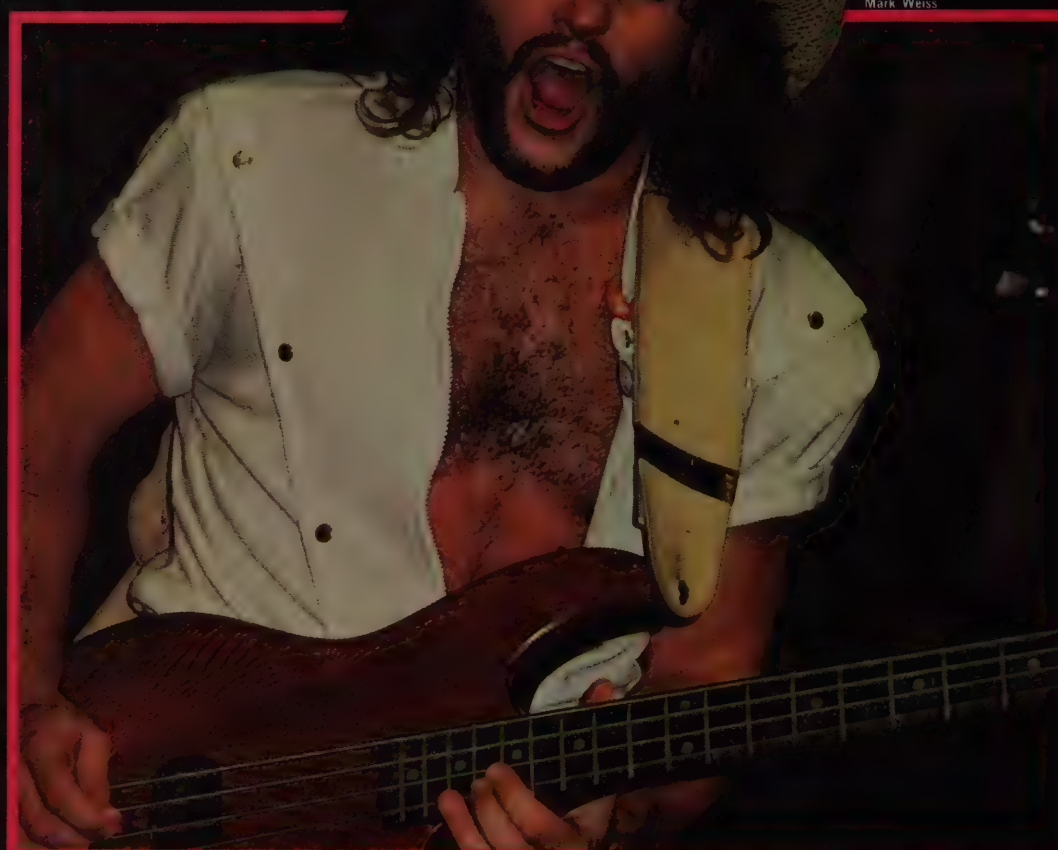
DAVID LEE ROTH

On the last couple of tours I've made an effort to tone down some of the more outrageous things I do during my bass solo. On one tour we did a couple of years ago, I really kicked the shit out of a couple of basses, and I promised myself I wouldn't do that again. There was this one Yamaha bass that was just great for jumping on and kicking around. It was built in a way that was almost indestructible. I love a challenge like that. The guys who made it said, "You'll never break it." My goal that tour was to send it back to them, piece by piece. □

MICHAEL ANTHONY



David Lee Roth



Mark Weiss

Michael Anthony: "A lot of the stuff I play during my bass solos has its roots in jazz."

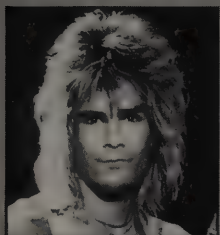
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Steve Lukather of Toto



All we can say is, you ain't heard nothin' yet, as Steve Lukather, Grammy Award winning super guitarist for Toto and one of today's premier rock n' roll session players, takes you step by step through an exciting assortment of his greatest licks and solos from such hits as: Rosanna, Carmen, Hold The Line, Lovers In The Night, Mama, Break

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Better prepare yourself, as one of heavy metal's greatest guitarists, Tony Iommi of Black Sabbath, takes you step by step through a blistering selection of his hottest licks and leads, featuring material from such Black Sabbath favorites as: Neon Knights, N.I.B., Heaven and Hell, Children of the Sea, Voodoo, Iron Man and much, much

more. Plus a special fully notated solo section featuring Tony improvising some of the most incredible lead guitar you've ever heard.

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Song For You, Power, Shining Star, Get Away and much, much more.

Louis Johnson—THE BROS. JOHNSON



Get ready to start thumpin' and snappin' with the best in the business, as Grammy Award winner Louis Johnson, bass guitarist for such super stars as Michael Jackson, Paul McCartney, Stevie Wonder, John Cougar, Michael McDonald, Stanley Clarke, and Stevie Nicks takes you step by step through an unbelievable as-

sortment of thundering licks, grooves and solos featuring material from such Brothers Johnson hits as: Tokyo, Strawberry Letter, Street Wave, Stomp and much, much more.

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Watch out, as super picker Albert Lee, winner of Guitar Player magazine's "Best Country Guitarist" award for the last four years in a row, and session man for such stars as Eric Clapton, Emmylou Harris, Willie Nelson, Jerry Lee Lewis, Rodney Crowl and Ricky Scaggs takes you step by step through a fantastic assortment of his hottest

licks and leads. You'll learn Slick Chicken Pickin', Flowing Double Stops, Speedy Scale Runs and much, much more.

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	Al McKay	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Albert Lee	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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- Foreign residents please add \$2.00 per cassette, \$5.00 per video, PAL available, money orders in U.S. dollars only.

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icon the rock patrol

Arizona Rockers Beat The Heat On Second LP.



Karen Filmer

Icon: "We play good, we look good, and we write good songs."

by Andy Secher

Phoenix, Arizona isn't exactly the perfect place to start a heavy metal band. When it gets to be 100 degrees in the shade, as it often does, it's just too damn hot to look good in leather. It's a problem that Icon's Dan Wexler is painfully aware of. "This place is the armpit of the nation," he said with a laugh. "It's a steambath all the time. If you get too far away from an air conditioner or a swimming pool you might as well give it up. Did you ever try to play an electric guitar in a swimming pool? It can be a very electrifying experience."

Despite the environmental problems encountered by Wexler and bandmates Pat Dixon, Stephen Clifford, John Aquilino and Tracy Wallach, they've managed to make Icon one of the most exciting young hard rock bands currently grunting and groaning on the metal market. With their second LP, **Night Of The Crime**, further establishing them as a band to watch on the metal scene, Icon feel that this is going to be an important year in the band's history.

"We got our foot in the door last year," Wexler said. "Our first album didn't take the world by storm, but it got us out there, and gave a lot of people a chance to hear what we can do.

We think we've got a lot to offer; we play good, we look good and we write good songs. You can find bands that have one or two of those qualities, but to find a group that has all three isn't easy.

"We're very confident that we can break open this time," he added. "We know there are a lot of bands out there that are playing hard rock music, but that doesn't scare us. We're talented enough to outlast the 'trendy' aspects of heavy metal. All we need is a break, and we intend on making our own breaks. These days it takes a hit single or a hot video for a band to get the recognition needed to become a success — we have the goods to cash in both ways. I don't mean to sound arrogant; I'm just stating the facts."

For a band that obviously doesn't lack in confidence, Icon's path to the top has been a long and often confusing one. Originally discovered by metal impresario Mike Varney, who called them "one of the most natural bands I've ever seen," Icon began life under the moniker of the School Boys. Due to possible confusion with Girlschool, and because, as Wexler admitted "that's a really stupid name," the metalmen next changed their nom de rock to Martial Arts. It was under that name that they were signed by Capitol records who recommended that they change their title once again.

"We were a little pissed off by then," Wexler

said. "You grow kind of attached to a name — you know, you have it embroidered into your underwear — but everyone kept changing ours every few months. When the label told us to switch it again, we just threw up our hands and said, 'Let's find something really pretentious, something no one else will ever think of using.' When we came up with Icon we really liked it. It's rather tongue-in-cheek because the last thing we view ourselves as are 'rock gods'. We're just five regular guys who love to play rock and roll."

As shown on their latest offering, Icon seem well on their way towards proving their rock and roll credentials. Each of their new numbers display a pop/metal craftsmanship which effectively serves to separate Icon from the hard rock hordes. Being able to mature at their own speed away from the metal meatgrinder of a place like Los Angeles has given Icon an attitude as distinctive as their music.

"A lot of bands have to fight like crazy just to get a chance to play in a place like L.A.," Wexler explained. "In Phoenix we could have probably had a lifetime contract at a number of places. Let's face it, there really isn't that much competition out there. We feel we're ready to take on anybody, though. We're looking forward to getting on the road and showing fans everywhere what we're capable of doing. It's a big challenge, but I know we're up to it." □

ROCK BOTTOM PRICED IMPORTS

IMPORTED ALBUMS

- 19.99 AC/DC Black Box (German 3LP set w/Powerage, High Voltage, Dirty Deeds, + poster, + free 3-track EP!)
- 8.99 ACCEPT Accept (first LP) PICTURE DISC
- 7.99 DIANNO Danno (a solo LP by ex-iron Maiden vocals!)
- 8.99 DIO Rainbow In The Dark (Japanese mini-LP w/live tracks)
- 8.99 DIO Mystery (his second Japan-only mini-album, ltd. edition)
- 8.99 DURAN DURAN Nite Romantics (Japanese mini-album)
- 8.99 DURAN DURAN Carnival (their second Japanese mini-album)
- 8.99 DURAN DURAN Tiger! Tiger! (their third Japanese mini-album)
- 7.99 ELECTRIC SUN Earthquake (ex-Scorpion Ulrich Roth's new band)
- 7.99 ELECTRIC SUN Fire Wind (their second release, a monster)
- 7.99 ELECTRIC SUN Beyond The Astral Skies (brand new!)
- 7.99 ELF Carolina County Ball (R.J. Dio's first band, a re-issue)
- 7.99 ELF Trying To Burn The Sun (another Dio's classic, re-issue)
- 7.99 FAITHFUL BREATH Gold n' Glory (German band, their latest LP)
- 7.99 GRIM REAPER Fear No Evil (British band, their second album)
- 8.99 IRON MAIDEN Live + One (mini-album released only in Japan)
- 7.99 IRON MAIDEN Powerslave (original high quality British press)
- 9.99 IRON MAIDEN Powerslave (British press) PICTURE DISC
- 4.99 JUDAS PRIEST Hell Bent For Leather (6-tks 7 in. mini-album)
- 4.99 JUDAS PRIEST Hell Bent For Leather (cassette tape)
- KISS Double Platinum (2LP, quality European press)
- KISS Alive Vol. 2 (2LP, quality European press)
- KISS Animalize (quality European press)
- KISS Dynasty (quality European press)
- KISS Kiss (first album, quality European press)
- KISS Kiss Killers (European press, not released in the USA!)
- KISS Kiss Killers (Japanese press, 2 more tks than European release!)
- KISS Love Gun (quality European press)
- KISS Destroyer (quality European press)
- KISS Lick It Up (Jap. audiophile release, different cover!)
- 7.99 MANOWAR Sign of the Hammer (latest album, British press)
- 7.99 MERCYFUL FATE Don't Break The Oath (latest album, British press)
- 7.99 METALLICA Ride The Lightning (second album, British press)
- 7.99 MOTORHEAD Recorded Live (prev. unreleased)
- 11.99 OSBOURNE OZZY Prince of the Darkness (Japanese mini-album)
- 11.99 QUIET RIOT Live Riot (Japanese mini-album)
- 6.99 RAVEN Crash Bang Wallop (4-tks mini-album, British press)
- 9.99 RAVEN Live (2LP set, a must!)
- 7.99 REBEL Stargazer (feat. John Lawton, ex-Lucifer's Friend, Uriah Heep)
- 6.99 SCORPIONS Gold Ballads (a mini-album, great!)
- 7.99 SLEDGEHAMMER Sledge (new album)
- 7.99 TALAS Sink Your Teeth (quality British press)
- 7.99 VANES, Syron Bringer of Evil (iccedo Scandinavian metal)
- 7.99 VIVA Apocalypse (latest LP, feat. M. Schenker's sister Barbara)
- 7.99 WASP WASP (quality European press)
- 9.99 WHITESNAKE Slide It In (US remix) PICTURE DISC, very limited!
- 7.99 WITCHFYNDY Lords of Sin (new album)



ANIMAL (F**k Like A Beast)/Show No Mercy

Never released in the U.S.A., this collector's item is now available as a British import super-sound 12 in. 45, with a great picture sleeve, in a variety of colored vinyls.

IMPORTED BOOKS

(all imported from England)

- 7.99 AC/DC Hell Ain't A Bad Place To Be (complete history)
- 11.99 DEEP PURPLE An Illustrated Biography
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- 9.99 DEF LEPPARD An Illustrated Biography
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- 11.99 IRON MAIDEN Running Free (the only authorized book on the group)
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- 11.99 JUDAS PRIEST Heavy Metal Photo Book
- 11.99 RUSH Heavy Metal Photo Book
- 7.99 RUSH Rush (story of)
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EXCLUSIVELY FROM US!!!

- 5.99 WASP: Animal/Show No Mercy (red vinyl)
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- 5.99 WASP: Animals/Show No Mercy (WASP-logo shaped PICTURE DISC)

Important: Please order fast — stock is very limited!!!!

IMPORTED 12 In. 45s

All items are in beautiful PICTURE SLEEVES (except of picture discs, naturally) Many songs are either unreleased elsewhere, or are extended or alternate remixes different from album versions. Attention: Only those clearly marked CASSETTE are available in tape form, otherwise only as records!

- 5.99 AC/DC Nervous Shakedown (3 prev. unrel. live tracks)
- 5.99 AC/DC Nervous Shakedown (same as above) CASSETTE
- 5.99 ACCEPT Balls To The Wall/Losing More Than You've Ever Had (Ltd. ed.)
- 5.99 DIO Holy War/Evil Eyes (non-LP) /Don't Talk To Strangers
- 5.99 DIO Rainbow In The Dark/Stand Up & Shout (live) /Straight Through The Heart
- 5.99 DIO We Rock/Holy Diver (live) /Rainbow In The Dark (live)
- 5.99 DIO Mystery/Eat Your Heart Out (live) /Don't Talk To Strangers (live)
- 4.99 DURAN DURAN Reflex/Relief (ext. mix) /Make Me Smile PICTURE DISC
- 7.99 DURAN DURAN Carnival (very rare Dutch 4-tk EP, 4 remixed hits)
- 7.99 DURAN DURAN The Wild Boys (4 diff. mixes, Japanese import)
- 5.99 FRANKIE GOES TO HOLLYWOOD Relax (Don't Do It) /Relax (Sex Mix)
- 5.99 FRANKIE GOES TO HOLLYWOOD Two Tribes (2 mixes) /Wa
- 5.99 FRANKIE GOES TO HOLLYWOOD The Power of Love (+ 3 tracks)
- 5.99 IRON MAIDEN 2 Minutes To Midnight (+ 2 prev. unrel. tracks)
- 5.99 IRON MAIDEN 2 Minutes To Midnight (same as above) PICTURE DISC
- 5.99 IRON MAIDEN Aces High/Number of the Beast (live) /King of Twilight
- 7.99 IRON MAIDEN Aces High (same as above) PICTURE DISC
- 5.99 IRON MAIDEN Flight of Icarus/I've Got The Fire (limited edition)
- 7.99 IRON MAIDEN Flight of Icarus (as above, Out-of-Print!) PICTURE DISC
- 5.99 IRON MAIDEN Maiden Japan, Part 1 & 2
- 5.99 IRON MAIDEN Run To The Hills/Total Eclipse (limited edition)
- 5.99 IRON MAIDEN The Trooper/Cross-Eyed Mary (limited edition)
- 5.99 IRON MAIDEN Twilight Zone/Wrathchild (limited edition)
- 5.99 JUDAS PRIEST Women In Uniform/Drifter/Phantom of the Opera (live)
- 7.99 JUDAS PRIEST Live Through The Fire/Don't Stop Believin' (live)
- 5.99 KISS I Was Made For Loving You/Hard Times (very limited!)
- 5.99 KISS Heaven's On Fire/Lonely Is The Hunter/All Hell's Breakin' Loose
- 5.99 LOUDNESS Road Racer/Shinkro (both tracks prev. unreleased)
- 5.99 MANOWAR All Men Play On 10 Mountains (Deluxe cover, 1st. edition)
- 5.99 METALLICA Creepin' Death/Am I Evil/Blitzkrieg (British press)
- 5.99 METALLICA Creepin' Death (as above) PICTURE DISC
- 5.99 MISSING PERSONS Words (ultra-rare first 4-tk EP, Out-of-Print!)
- 10.99 MOTLEY CRUE Too Young To Fall In Love (re-mix) + 2 more tracks
- 5.99 MOTLEY CRUE Look That Kids/Piece of Your Action/Live Wire
- 5.99 OSBOURNE OZZY So Tired/Waiting For Darkness + 3x live Bark At The Moon/Parano/Suicide Solution (total time 24 mins!)
- 5.99 PRINCE Let's Go Crazy (remix) /Erotic City
- 5.99 PRINCE Purple Rain/God
- 5.99 PRINCE When Doves Cry (2 versions) /Seventeen Days
- 5.99 PRINCE I Would Die For You/Another Lonely Xmas/Free
- 5.99 QUEENSRÛCHE Queen of the Reich/Night Rider/Blinded/Lady Wore Black
- 5.99 SCORPIONS Still Loving You/No One Like You
- 7.99 SCORPIONS Big City Nights/Bad Boys Running Wild PICTURE DISC
- 5.99 TOKYO BLAZE Madame Guillotine (British press)
- 5.99 TWISTED SISTER Were Not Gonna Take It (+ 3 live tracks!)
- 5.99 TWISTED SISTER I Wanna Rock/Burn In Hell (2 versions) /SMF
- 5.99 U 2 Rude/Touch/Bloomers/I Boomer-ang/I'll 11 O'Clock Tick Tock
- 5.99 VAN HALEN Jump/House of Pain
- 5.99 VAN HALEN Panama/Girl Gone Bad/Dance The Night Away
- 5.99 VAN HALEN Hot For Teacher (3-track, British press)
- 5.99 WASP School Daze/Paint It Black (non-LP B-side!)
- 5.99 WASP I Wanna Be Somebody/Tormentor
- 7.99 WASP I Wanna Be Somebody/Tormentor PICTURE DISC
- 8.99 WASP Love Machine/Paint It Black (deluxe Jap. import, rare!)
- 5.99 WHITESNAKE Give Me More Time/Need Your Love So Bad (non-LP)

IMPORTED 7 In. 45s

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- 10.99 IDOL Billy Interview (3 diff. discs) PICTURE DISC SET
- 10.99 IRON MAIDEN Talking To Iron Maiden (2 discs) PICTURE DISC SET
- 19.99 JACKSON, MICHAEL Singles Collection (8 discs, all his hits)
- KISS Thrills In The Night/Murder In High-Heels (Jap. import, superb!)
- KISS Kiss Interview (4 diff. discs) PICTURE DISC SET
- 5.99 MOTORHEAD Killed By Death (British import) SHAPED PICTURE DISC
- 10.99 POLICE Interview (2 diff. discs) PICTURE DISC SET
- 5.99 SLADE Interview (British import) PICTURE DISC
- 5.99 U 2 Interview (British import) PICTURE DISC

Also available is the single (with picture sleeve)

- 5.99 Thrills In The Night/Murder In High-Heels
- Please remember that only 300 pieces each have been made — rush your orders to avoid a disappointment!! Obviously the 45s are NOT available on cassettes
- We also still have in stock a limited number of the European press of
- 9.99 KISS Killers (An album not released in the USA!)
- You can have that one on LP record or on a cassette (at the same price)

STILL NOT ENOUGH? HERE WE GO AGAIN!

- 29.99 KISS An Interview with Paul Stanley & Gene Simmons
- A set of 4 different full color PICTURE DISCS from England. Maybe you remember us advertising this item before — well, it was sold so quickly that we did everything we could to arrange a re-issue for us only it was out-of-print! And, Japan, we urge you to order quickly — it will hardly last more than a few weeks!
- 14.99 KISS Kiss Killers — as a PICTURE DISC (European version!)
- Now we talk a real rarity! Only 1,000 units are manufactured, and all of them exclusively for us!! According to the record company, it is a one-time deal only, no new pressing will be considered!
- 8.99 KISS Thrills In The Night (+ one more song + interview)
- A 12 in PICTURE DISC coming from Holland in mid-April!
- 6.99 KISS Thrills In The Night (+ one more song + interview)
- A 7 in PICTURE DISC coming from Holland in mid-April!

Well, so much for our expanding KISS stock. There will be more soon

NOW A FEW MORE GOODIES FROM EUROPE

- 19.99 MOTORHEAD No Remorse (2LP set in LEATHER JACKET now out-of-print! Last 15 units for sale — order quick!)
- 19.99 MOTORHEAD No Remorse (double-cassette in a LEATHER POUCH!)
- Only 9 units for sale — rush!!
- 3.99 WASP School Daze/Paint It Black (British 7 in. single, picture sleeve non-album B-side, now out-of-print, limited supply!)
- 8.99 DIO Interview (very limited 12 in. PICTURE DISC)
- 8.99 MOTLEY CRUE Interview (very limited 12 in. PICTURE DISC)
- 8.99 TWISTED SISTER Interview (very limited 12 in. PICTURE DISC)
- 5.99 URIAH HEEP Rockarama (shaped 7 in. PICTURE DISC)
- 7.99 TRANCE Heavy Metal Queen (German 12 in. PICTURE DISC)

COMMEMORATIVE TOUR BROCHURES

- Large-size glossy paper photo-booklets released to be sold on the European tours of the respective band. Packed with full-color photos, they are just the type of thing a real fan MUST have VERY LIMITED!
- 5.99 MOTLEY CRUE Tour Brochure
- 5.99 OZZY OSBOURNE Tour Brochure
- 5.99 DIO Tour Brochure
- Also expected soon: Twisted Sister/KISS/WASP and more!!
- Please call for availability

- 2.00 HEAVY METAL IMPORT CATALOG (all-new Spring 1985 edition!!) If you are a serious HM collector, you can't live without it!

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If you have a good stereo and want to enjoy the KISS music in its full quality sound you need the Japanese audiophile pressings!!

- 14.99 Animalize
- 24.99 Alive I (2LP)
- 24.99 Alive II (2LP)
- 14.99 KISS (=first album)
- 14.99 Dressed To Kill
- 14.99 Destroyer
- 14.99 Rock n' Roll Over
- 14.99 Love Gun
- 14.99 Dynasty
- 14.99 Unmasked

ATTENTION: The Japanese KISS albums are NOT available on cassette, only as records!! Please rush your orders — we have only some 50 units per title for sale

AND THAT'S ALL THERE IS — nothing more coming in, as they are all out-of-print in Japan now (except of Animalize)!!

Also available as Japanese pressing

- 15.99 Lick It Up (Please note the album has completely different cover with the guys having the make-up on!)
- 15.99 Kiss Killers (An album never released in the USA — the Japanese version has two more tracks than the European!)

AND WE HAVE MORE FOR YOU

There have been 10 KISS 7 in. 45s released in Japan in the past few years, all in beautiful picture sleeves and with printed lyrics. Unfortunately all of them are out-of-print. But don't worry — we succeeded to arrange a new limited pressing of 300 pieces each:

- 5.99 All Hell's Breakin' Loose/Gimme More
- 5.99 Lick It Up/Not For The Innocent
- 5.99 I'm A Legend Tonight/Love Gun
- 5.99 The Oath/Escape From The Island
- 5.99 I/Just A Boy
- 5.99 Talk To Me/Easy As It Seems
- 5.99 Hard Luck Woman/Detroit Rock City
- 5.99 I Was Made For Loving You/Beth
- 5.99 Tomorrow/Naked City
- 5.99 Shandi/She's So European

The following list consists of the British pressings of all KISS albums, highly requested for their sound quality

- 11.99 KISS Alive I (2LP)
- 11.99 KISS Alive II (2LP)
- 11.99 Double Platinum (2LP)
- 7.99 Creatures of The Night
- 7.99 Destroyer
- 7.99 Dressed To Kill
- 7.99 Dynasty
- 7.99 Hotter Than Hell
- 7.99 KISS (=first LP)
- 7.99 Lick It Up
- 7.99 Unmasked
- 7.99 Love Gun
- 7.99 Rock n' Roll Over
- 7.99 The Elder
- 7.99 Animalize

ATTENTION: All above KISS albums are also available on cassettes at the same price as LP records. Please specify in your order if you want tapes or records!!!

Not too many KISS-fans know that the famous KISS-logo is legally banned in West Germany (due to its resemblance to the Nazi SS sign). Therefore, all German KISS albums feature an alternate version of the logo, produced for the German market only — a real collector's item!!

- 11.99 KISS Alive I (2LP)
- 11.99 KISS Alive II (2LP)
- 11.99 Double Platinum (2LP)
- 7.99 Animalize
- 7.99 Creatures of The Night
- 7.99 Destroyer
- 7.99 Dressed To Kill
- 7.99 Dynasty
- 7.99 Hotter Than Hell
- 7.99 Lick It Up
- 7.99 KISS (=first LP)
- 7.99 Love Gun
- 7.99 Rock n' Roll Over
- 7.99 Unmasked
- 7.99 The Elder

ATTENTION: The German KISS albums are available ONLY as records — no cassettes!!!

There is more good news from Germany — the rare KISS members solo albums are still available over there! Rush your order — supplies are limited!!!

- 8.99 Gene Simmons
- 8.99 Paul Stanley
- 8.99 Peter Criss
- 8.99 Ace Frehley
- 8.99 The Best of Solo Albums
- 8.99 Peter Criss Let Me Rock You

a feel for success's **HEAVY PETTIN**

"Drinking and chasing women come naturally to us — we're Scottish."



Heavy Pettin: "We want life in this band to be one big party from now on."

by Andy Secher

Occasionally a band emerges on the rock scene with all the right ingredients — they look right, they sound right and their record company pledges them undying loyalty. Only one problem could remain — the fans don't jump on the group with the expected degree of excitement. Such is the case with Heavy Pettin, the hard rocking Scottish quintet seem to have all the ingredients for success, yet so far that goal has eluded them with the shiftiness of Eric Dickerson in the open field.

"We're just beginning, so the fact that we haven't become famous yet doesn't bother us at all," stated the band's vocalist Hamie. "Our first album was just an introduction as far as we were concerned. We were just thrilled to have a recording contract and to have the opportunity to get into the studio. We're all very young in this group, but I think we're mature enough to know that we're going to have to work hard to achieve the success that everybody's predicting for us."

While the band's self-titled debut album

failed to establish Heavy Pettin as a big league metal attraction, the group's newest release, promises to catapult them to the very top of the hard rock world. On such tracks as *Heart Attack* and *North Winds*, Hamie's strong vocals blend with the rock-steady rhythms of guitarist Gordon Bonnar, bassist Brian Waugh, guitarist Punky Mendoza and drummer Gary Moat to form a sound that is near perfect balance of rock energy and pop infectiousness.

"This LP is a huge jump ahead for us," Hamie explained. "You can't even compare the two records we've made because this one is much better. We're a great deal more confident in what we're doing, and that shows on every track. I know it's standard for an artist to say that their latest record is their best, but in our case it's more than just talk. All you have to do is listen and you'll be convinced."

To showcase their new tunes, Heavy Pettin are planning an extensive road jaunt that will probably keep the group on the rock and roll trail for the better part of six months. Hamie and the boys can't wait to get back to America, in particular. Their first taste of the country last year convinced them that this is the place to be if you want to become a successful rock and roll

band.

"Some people back home will criticize us for gearing our music for America," he said in his heavy brogue. "But that's the way it is right now. We fell in love with America last year. We can't believe how big it is over there, and how dedicated the fans are. We had a great time on the road, and we figure we'll even have a better time this year."

"One of the highlights of being on the road last time was touring with Motley Crue," he added. "We only were able to stay on their tour for a month, but that was enough. By the end, Nikki Sixx was saying we were just as bad as they were when it came to chasing women and drinking. He didn't realize that both come pretty naturally to us — we're Scottish. We'd all meet at the concert hall before a show and open up a few bottles of Jack Daniels and J&B and start partying. A little while later we'd have to go on stage, but after we'd finish our set, we'd come back to our dressing room, and the guys from Crue would still be there drinking. Then we'd all move over to their dressing room. After their show, we'd be there waiting for them. It was just one continuous party, and that's the way we want it to be for this band from now on." □

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"You ought to run my picture more," chimes in Chris Holmes.

Photo by Jodi Summers Dorland

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RATT

of mice and men

Rodent Rockers Return With **Invasion Of Your Privacy.**

by Sharon Liveten

The road. The way some rockers kvetch about it, you'd think touring was the penalty for success, not the reward. They might have some justification for their complaints. Between the long rides on tour buses, lonely hotels in faceless cities and too many interviews with nosy journalists, perhaps the only good thing about the months spent on the road is the hour-and-a-half a night on stage.

Maybe not. While *some* bands feel that way, the men from Ratt disagree. They *love* touring, and there are, apparently, a few good reasons. The word, according to vocalist Stephen Pearcy is as follows; there are only two absolutely vital aspects of life — women

and music. Both can be found in more than adequate supply on tour. The problem seems to be that there just isn't enough time in the day to pursue each to their fullest extent.

The women, in particular, keep Stephen so busy that he's next to impossible to track down, if you're a writer that is. The ladies — most of whom have one-track minds — seem to have no difficulty in finding him.

Of course, it hasn't always been like that for Stephen and the rest of the Ratt pack — bassist Juan Croucier, drummer Bobby Blotzer and guitarists Robbin Crosby and Warren DeMartini. In Ratt's early days, they could all register at hotels under their own names and be lucky if their room service order arrived at the correct door. Now Stephen has more aliases than a man on the run. He's currently

using the names James Bond and Simon Templar (does Steve have some kind of fixation on actor Roger Moore?) on hotel registers, and still, the lovely lasses manage to find him. He is indeed a *Wanted Man*. But it's a problem he's willing to live with.

"We do have a lot of fun," he chuckles, brushing an ever-present lock of hair out of his eyes, which promptly falls back into place. "Over the holidays, we were shooting fireworks off in our hotel rooms, and we were racing remote control cars down the halls." [That might be the *real* reason for all the assumed names — the hotel managers of America are after Ratt.] "And," adds Pearcy sadly glancing around a now-deserted room, "there were girls everywhere. There were parties everywhere. We had a great time.



The Ratt pack (left to right): Bobby Blotzer, Stephen Pearcy, Warren DeMartini, Juan Croucier, Robbin Crosby.



Stephen Percy

Stephen Percy is a member of the band The Vengaboys.

Being on the road is everything they say it is, and more."

Life has been pretty good to Ratt lately. It seems that as soon as the three founding members (Stephen, bottle-blond Crosby and future pin-up boy DeMartini), emigrated from their native San Diego to the smog capital, Los Angeles, things began to click. They had known each other by reputation during high school, but didn't actually meet until they arrived in L.A. At the time all three were involved with other projects, but it didn't take much to convince them to form a band together. Soon after, they recruited (stole) Blotzer and Croucier from their respective bands, and Ratt was off and running.

Once their lineup was settled, they recorded and released an eponymously titled EP, and the rest is metal history. The disc sold so well that Atlantic Records gambled on them. The result of that bet was the platinum-coated LP, **Out Of The Cellar**, which zoomed up the charts upon release. And stayed there.

Ratt has recently completed the follow-up to that album, **Invasion Of Your Privacy**, but they aren't worried that the heavy metal hysteria they created will soon abate. In fact, they admit to having few worries about their immediate future.

"I don't actually think there's any pressure. If you make a record, naturally, you hope it does well. That's all you can do," Stephen states philosophically. "And if it does well, you find out why, and don't exactly duplicate it, but make sure the next one sounds a little like the first. **Out Of The Cellar** went double platinum. It's good to know it did that well, but I want this one to do the same, if not better. I want to be consistent. I want Ratt to be around for a long, long time."

So how does the new one sound? Same as the old one?

"This record sounds better than the last one," he answers somewhat unsurprisingly. "We've learned a lot from the records we've made. We're not into sending a message with our music. We're still into regular rock and roll. I don't believe in making statements — political, religious or anything else people don't want to hear about — I never liked it when people talked about the devil or churches or races. Music is music. Everybody's got enough problems without listening to a record backwards." He snorts. "That's so weird."

Worrying about what Jerry Falwell must think of them doesn't keep the Ratt patrol awake at night — but other things do. The guys feel it's their duty to force themselves to have a good time. It's a rough job, but somebody's got to do it, eh, Steve?

"Touring is tiring," he states, "but you've got to like doing it or you shouldn't bother. People are paying good money to see you have a good time, and to have a good time with you. They don't want to see you not doing that. It all depends on what you do to humor yourself," he smirks slightly. "I've found lots of ways to entertain myself."

That includes working very hard to win over a female audience, ladies who will actually hand over cash for Ratt records and go to the group's concerts — not just their bedrooms. That hasn't been easy, due to the fact that heavy metal has traditionally been a man's domain.

"I firmly believe," pontificates Percy from an invisible soap box, "that there's a 50/50 audience. We want to get it all. We don't want to play to a male or female audience. We want both. We want the young, we want the old. Everybody. So we had to change our writing style a little from when we started. But I don't think we were ever really heavy metal. Heavy metal to me is Judas Priest, who I listen to a lot. But I don't want to write like them."

Nor does Percy expect that the group's success will change them or their music. He's watched carefully while other L.A. bands have bulleted to success and then dropped like stones. Along the way Percy has taken notes.

"We're acknowledging our good sales very carefully. We don't want to be a fluke, and I don't think we are. Whoever is buying our

records isn't doing it because it's an 'in' album. If we were an 'in' band," he reasons, "we would sell 6 million records. I'm happy that we've done well, but it's not out of control. In this business, you can go at any time, and you can come at any time. So we take it like that. We have a sense of humor about it, and have a good time. It's not that hard."

Even through the long stays in God forsaken towns?

A wide grin splits his face. "I love meeting a lot of people that just want to have fun. I enjoy seeing different people and being in new places. I'd like to spend a few weeks in some of these towns. There's plenty to do. Meet women and have parties. And," he adds reflectively, "that's all they seem to do in some of these towns. Mate and party. I love it." □

Mark Weiss



Robbin Crosby: "The new album's going to blow everyone away."

GLENN TIPTON

by Ron Hunt

Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is Judas Priest's guitar demon, Glenn Tipton.

Glenn Tipton prides himself with being the "most sedate" member of Judas Priest. Yet the tall, dark-haired axe slinger quickly adds, "I'm pretty crazy at times, too." It would be hard for anyone who has spent the better part of the last dozen years on the rock and roll trail not to go off the deep end every now and then, but Tipton, a self-proclaimed "gentleman farmer" from England prides himself on his self-control.

"When I get my mind set on something, I tend to stick with it," he said. "I try to keep myself in line as much as I can when we're on tour. After all, I'm a family man, so I can't act as wild as some of the other guys. I just know my wife would find out within seconds — even if she was 6,000 miles away at the time. I guess it all stems from my upbringing. My family has always been very conservative."

Hailing from the blue-collar heart of the British Isles — Birmingham, England — Glenn had to keep his interest in rock and roll suppressed for a long time. In fact, it wasn't until he was in his late teens that he picked up the guitar for the first time. As he admitted, he probably never would have had the courage to do so if his older brother hadn't paved the way.

"Actually, my first instrument was the piano," he said. "I had typical classical training and, quite honestly, I enjoyed it. But my older brother had gotten a guitar, and it seemed to be a lot more fun to play than the piano. I was a very energetic bloke, and it's really tough to move around with a piano. The guitar gave me a great deal more freedom. I started listening to records by B.B. and Freddie King, and then I got into Jimi Hendrix. That changed my life. It turned me totally on to rock and roll."

"My parents weren't too happy about my interest in rock," he added with a laugh. "They didn't understand the form at all. They only saw the rebellious aspects of it, and they took it very personally. They never saw it as a career for me, and back then neither did I. I was playing for fun. I



Glenn Tipton: "My parents weren't too happy with my interest in rock."

was in a couple of blues bands that played some local gigs around Birmingham, but it wasn't anything very serious until I joined Judas Priest."

Of course, while Glenn began taking his music more seriously after joining the Priest, the general public failed to match his enthusiasm towards the fledgling outfit. In fact, initial fan reaction to the group was downright nasty at times. Yet Glenn totally believed in Priest's efforts, and was willing to make any sacrifice to insure the group's success.

"There were many times when we missed eating for a few days," he admitted. "People tend to look at our triumphs today and think it's always been like this. I can assure you there were times when we were concerned more about mere survival than success. Those are the times you can never let yourself forget about. They make you appreciate what you've accomplished. Thankfully, things worked out very well for us, but there were times when I almost gave up. I

don't know what I would have done with my life, but hit records seemed very distant for a long, long time."

Now that his rock and roll success is secure, Glenn has turned his attention towards another of his great passions — golf. While on tour, he and guitar partner K.K. Downing often sneak away for a quick 18 holes at a local course. Neither K.K. nor Glenn will reveal who the better golfer is, but Tipton does admit that putters on the professional tour have little to fear from him.

"I enjoy getting out in the fresh air more than anything else" he said. "My score is basically irrelevant, even though I do take a great deal of pride in my game. I'd like to improve, but just getting some exercise is good enough for me. Standing out in the middle of a golf course is quite a change from being on stage with Judas Priest. But I don't think I'll ever get tired of playing rock and roll. After all these years it's still the most exciting thing I know." □

Eliot Roberts

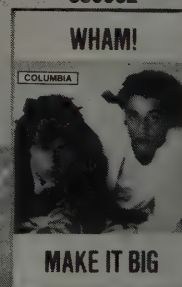
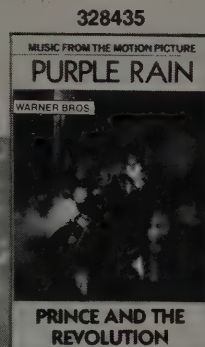
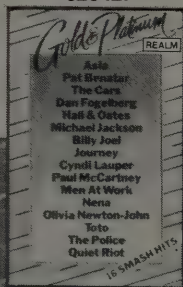
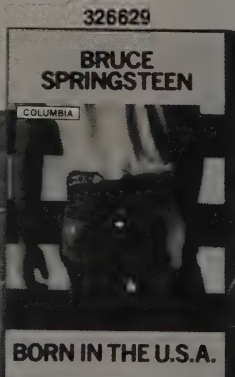
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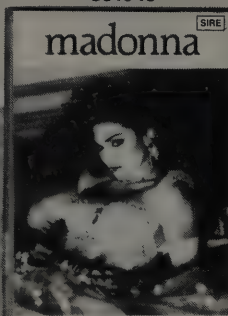
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Celebrity rate a record

by Charley Crespo

Blackie Lawless says he doesn't listen to much music, but when he does, it's usually classic rock like Led

Zeppelin, Jimi Hendrix and The Who. Prior to participating in our Rate-A-Record, he bought three videotapes, *Jimi, This Is Elvis* and *The Kids Are Alright*. We presented him with a pile of recently-released 45s and asked him to give us his first impressions.

Red Sector A,
Rush

Too long an intro. Disco Rush. I saw these guys last week; they came to our show in Toronto. I've said it before and I'll say it again, rock and roll is meant to be sweaty and smelly. I don't think groups ought to be singing about cosmos, rainbows or dildos. I don't want to hear somebody singing about the end of the world. They probably don't have any girlfriends I'd like anyway. They're too serious.

California Girls,
David Lee Roth

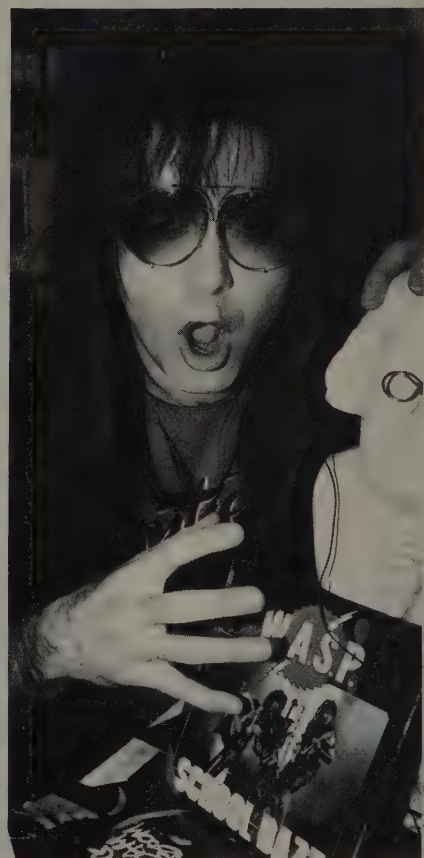
If I was going to do a remake of something, I would only do it if I could do it better or change it. Dave has certainly changed it. This version is slower, but then again, so is Dave. He's like me. Dave's not the best and he's not the worst, but he knows his assets. That's why he didn't put the vocals up front. Dave gets the award for being

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W.A.S.P.'s Blackie Lawless: "Dave Roth gets the award for being the only person to gross me out while having a meal."

the only person who has been able to gross me out while having a meal. He was telling me about an old girlfriend of his that was so horrendous, I couldn't eat my lasagna. I give him full credit. No one else ever did that to me before.

Mistake No. 3, Culture Club

I'd like to know what the first two mistakes were; maybe he decided to have a sex change and then decided it wasn't the best thing for him. I don't believe this, I really don't. I want to keep this record. The next time I meet someone I don't like, I'll gag, bound and tie him in the closet and force-feed him this for 24 hours. That's awful.

Dune (Desert Theme), Toto

That's brilliant. These guys are unbelievable anyway. I can't say anything bad about these guys. This sounds like what it's supposed to be, a soundtrack to a film. The last 60 seconds sounds oddly reminiscent of *The Exorcist*; if you're going to steal from somebody, steal from the best. Their drum roadie does drum tech for us in the studio and he tells us the best jokes. I get all my material from him.

Thrills In The Night, Kiss

Seeing as Ace Frehley is one of my best friends, nobody does Ace riffs like Ace. I wouldn't call this vintage Kiss.

The Old Man Down The Road, John Fogerty

Even if it's bad, I can't make fun of it. I can't take a shot at a guy who's been down. He's consistent; talk about having a patent on a sound! Jesus! He hasn't changed. If you're going to steal, steal from yourself, that's the best way to do it, I guess. It's oddly reminiscent of *Run Through The Jungle*. It's a good song.

I Want To Know What Love Is, Foreigner

These guys write cool, calculated hits. That's not a knock either, it's a fact. They've got one of the better drum sounds on all their records. They were one of the first groups to get that kick drum sound. Lou Gramm should get off his virgin kick, *Feels Like The First Time* and stuff like that. Maybe he's saving himself for marriage. This isn't as good as *Waiting For A Girl Like You*.

Call To The Heart, Giuffria

Everybody says it sounds like Journey. I can see the similarity, but it's distinctive. He's found himself. Gregg's better doing this than Angel. Take it from someone who knows, you've got to look like a hoodlum, whether you are or not. He never did. Angel never looked like they were going to beat anybody up. I've got a bunch of gangsters in my organization.

Dangerous Moments, Martin Briley

This guy has three albums? Hmm, and I've not heard of him. It says here copyright ©1984 Miserable Melodies. I think that's self-explanatory.

Radioactive, The Firm

I like Paul Rodgers. The question is whether it's going to be active on the radio. Looking at the personnel, I would say it will be. It's not vintage Paul Rodgers; it sounds more like Free meets the Mahavishnu Orchestra. It would be great to see what Jimmy Page could do if he tried with all his heart.

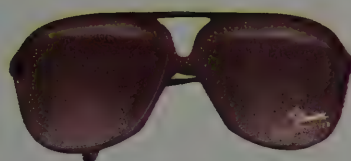
Stone In Your Heart, Molly Hatchet

Oh my God! Molly Hatchet has gone synthesizer. You figure with that many guitarists in the band, it seems natural they could spare one for the synthesizer. This song pisses me off. It starts off really good with a bang, and then doesn't go anywhere.

You Think You're Tough, Ratt

I remember when they were playing this two years ago. This is not off *Out Of The Cellar*; that was better produced than this. Seeing that Steve has been very careful what he says about me to the press — and I've watched him tiptoe very carefully — I will extend the courtesy. □

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Jake and Oz

Ozzy

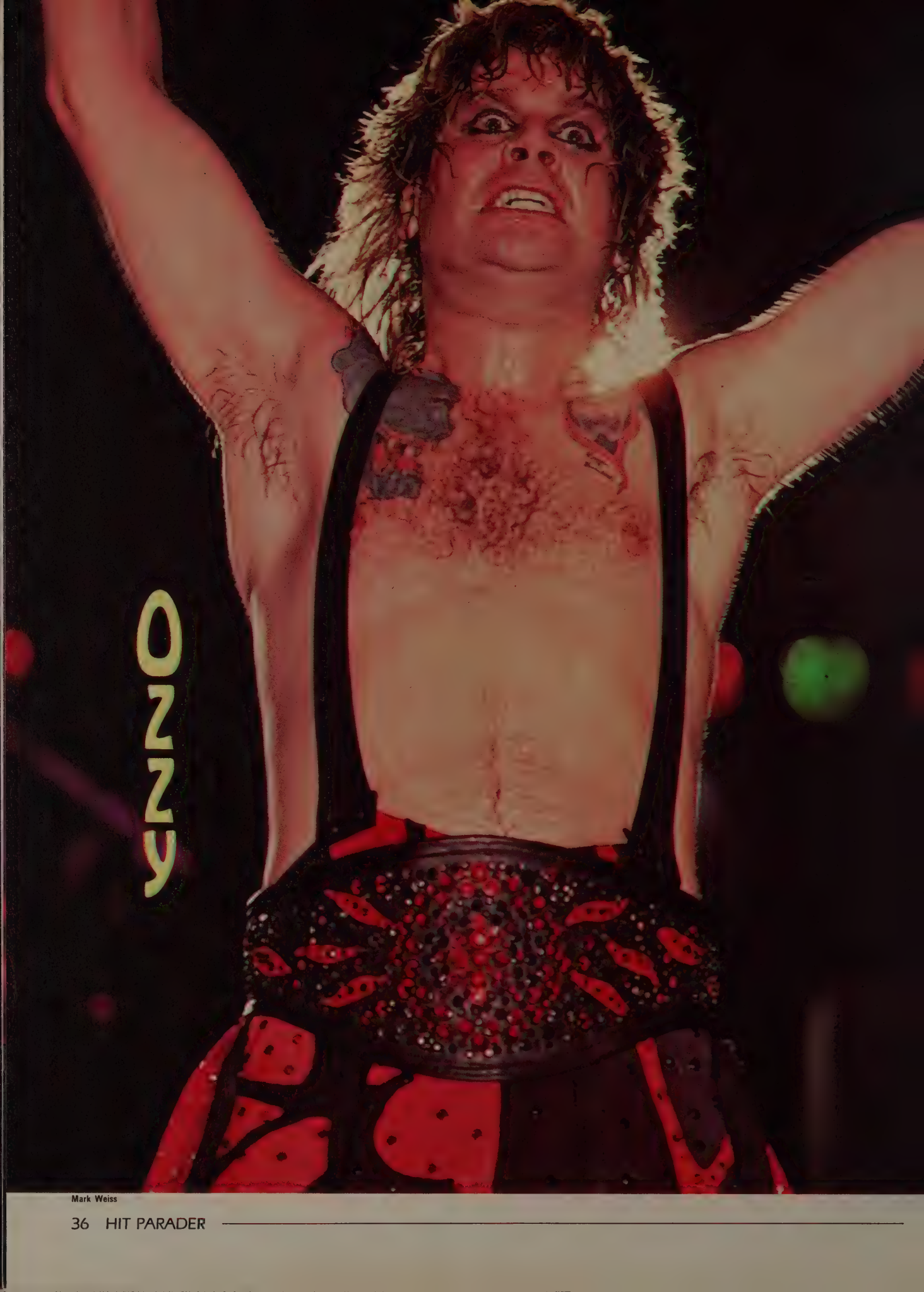
Osbourne

sin after sin

In The Best Shape Of His Life, Ozzy
Offers **The Ultimate Sin.**

by Andy Secher

With the release of his latest album, **The Ultimate Sin**, Ozzy Osbourne has once again proven that he remains the true master of the heavy metal form. Mixing his own brand of vocal mayhem with the volcanic guitar riffs of Jake E. Lee, Osbourne has emerged with an album that has silenced those who questioned his continued viability following the relative failure of his last disc, **Bark At The Moon**. Now trim, fit and free of his alcoholic dependency, Osbourne is ready to take on the world — a fact he was only too happy to express during a recent conversation.

A full-page photograph of Ozzy Osbourne performing on stage. He is shirtless, wearing a black harness and a black skirt with red and white patterns. He has his arms raised in the air, and his hair is wild and blonde. The background is dark with some stage lights visible.

OZZY

Mark Weiss

Hit Parader: Ozzy, what is the ultimate sin to you?

Ozzy Osbourne: The ultimate sin is different things in different cultures — it can be murder or rape or incest. But to me the ultimate sin is nuclear war. The idea that we have the power to destroy the entire planet and everyone on it, and we're not really doing anything to control that power is disgusting.

HP: Do you view this album as a sort of political message?

OO: No way. I'm a rock and roll singer, not a politician, but I'm not going to turn my back on something as important as nuclear war. For a long time I considered having a cover which depicted some sort of nuclear holocaust. But I realized that something like that would be a little heavy, even for me. The message comes across on the album.

HP: How would you rate this LP as compared to your earlier albums?

OO: It gets back to straight ahead rock and roll, which is exactly where I want to be. I wasn't that pleased with *Bark At The Moon* for a number of reasons. It didn't sound the way I wanted it to, and I felt that a lot of the energy that had been on my first two albums was missing the last time. I felt I was losing control of the situation; it was the same feeling I had just before I left Black Sabbath.

HP: How can you compare the situation you were in with *Bark At The Moon* to your time with Sabbath? After all, aren't you in charge of your

solo career?

OO: Sure, but that's not as easy as it sounds. There was a lot of pressure on me to do certain things like the ballad *So Tired*, which I really didn't feel comfortable with. I thought it was a cute idea, but I realized that's not what Ozzy Osbourne is all about. The fans had trouble relating to Ozzy sounding like the bloody Electric Light Orchestra. This time I said, "Okay, I'm getting back to being Ozzy Osbourne. No more ballads or games."

HP: What did you do to get that energy back?

OO: One thing I did was hire a producer. I haven't

"It got to the point where I really hated myself."

worked with a producer since 1972, but I realized that perhaps I needed somebody who would give me a slightly different perspective on things. I have trouble with producers because I have no patience in the studio. I want to go in, make the record, then get out. There are guys like Mutt Lange who can take months to record an album. I think he's absolutely incredible, but if we had to work together, I'd probably end up killing him.

HP: Do you think part of the reason *Bark At The Moon* lacked the spark of your first solo albums had anything to do with the fact that it was the first LP you made without Randy Rhoads?

OO: Maybe a little, but I don't know about that.

Randy was great, but I think Jake is an incredible guitarist as well. I'm certainly not going to compare the two, because they're both terrific in their own way, but I don't think the music has suffered at all with Jake in the band. This time he's written some of the strongest riffs I've heard. I write all the words, but since I don't play an instrument, I need a guitarist to take my words and put them to music. Jake is very good at that.

HP: I know that on *Bark At The Moon* Jake didn't receive any writing credits. This time he has. Why is that?

OO: Quite simply because last time he didn't deserve any writing credits. All the ideas on that album were mine. This time he contributed a great deal more to the music, and he deserves all the credit in the world.

HP: What's the condition of your band? Only you and Jake are pictured on the album sleeve.

OO: It's my name on the marquee, so that's all that matters. It really doesn't make any difference who I have in the band. I'm quite happy with the group we have now, but who knows. If this album doesn't do as well as I'd like, I'll have to make some changes.

HP: What about keyboards? Is Don Airey still in the group?

OO: Not really. The new album doesn't feature keyboards, there was no reason to have a keyboard player on the LP. Maybe for the tour I'll hire somebody to play keyboards from behind the

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Jake E. Lee

stage, but I don't know. If it ever becomes a real problem, I can always get Jake to play a little keyboard on stage, he's a very good player. But I'd rather not do that.

HP: Let's talk a bit about your new image. You don't drink anymore, which for a man who once said, "I'd rather give up sex than drink," is a major change.

OO: It got to the point where I really hated myself. I was drunk all the time, and I was totally dependent on drinking. I was an alcoholic, and I still am. It was so bad that I was becoming a person I didn't like. I saw that if I didn't do something about it, I was probably going to end up killing myself — or worse, I'd wind up murdering someone else. I was a disgusting mess, and I wanted to change that.

HP: But going to the Betty Ford Clinic to "dry out" was a rather drastic measure. What made you decide to do that?

OO: I thought it was the chic place to be. Liz Taylor was there and Mrs. Ford, so I figured I'd hang out with all the celebrity drunks and see how the other half lives. Actually, it was the place that everyone recommended to me. They knew what I wanted to do, and thought the Ford Clinic would be perfect for my needs.

HP: Have you stopped drinking completely?

OO: No, I still take an occasional drink, but I like to think that I'm in control of the situation. I'm not drowning in booze anymore. I admit I was a drunk, so I have to be careful at all times that I don't fall completely off the wagon, but I think I've got a pretty good grasp on the situation at the moment.

HP: What do you think prompted you to turn so heavily to drink. Do you feel trapped by the Ozzy image?

OO: Not at all. I never turned to drink to escape being who I am. Actually, I'm quite happy with being Ozzy, and I'll never feel trapped by being who I am, so there was never that sort of pressure to drink. I drank because I enjoyed it, or at least I thought I enjoyed it. Now I see what a total idiot I was. I don't even want to hang out with people who drink anymore. I don't trust them. The last thing I want is to be sitting in the passenger seat of a car with some drunk asshole behind the wheel. That would be my luck — to die sober with a drunk at the wheel. I'd come back and haunt that guy and his family forever.

HP: Was there much pressure from your family to stop drinking. Your wife Sharon is your manager, and you now have two young daughters. Did that change your attitude towards drink?

OO: Well, I didn't want my kids coming home in a

few years and saying to their friends, "Hey, meet my dad the drunk." I wanted them to be proud of me. I have kids from my first marriage who grew up while I was on the road with Sabbath. I missed so much with them because when I wasn't on the road I was either high or drunk. I promised myself that this time would be different.

HP: Does that mean you're not going to tour as much?

OO: I won't be doing year-long world excursions anymore. I'm still not going to miss too many tour stops, but perhaps I'll go to the Orient every other year instead of every year. I'll still be spending eight months a year on the road, which is enough for anyone.

HP: What would you do if you stopped playing rock and roll?

OO: I try not to look ahead like that, because you're basically powerless to control what's going to happen. But if I was going to do something else it would be to get into rock management with my wife. I'd like to start the Ozzy Osbourne rock and roll school to teach a lot of young artists what I've learned over the years. That would be great (laughs). Just when everyone thought they had gotten rid of me, I'd be passing on my demented ideas to a whole new generation of singers. That would be my ultimate revenge. □

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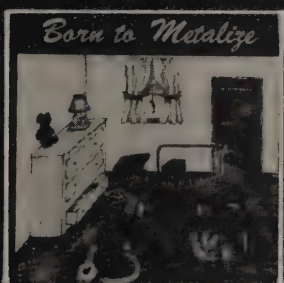
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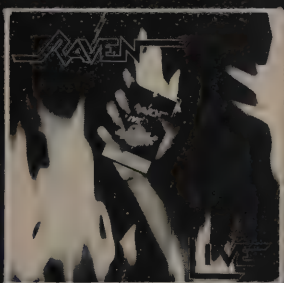
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ZZ Top

beer drinkers and hell raisers

That Little Ol' Band From Texas
Fuels Up For Another Drive To The Top.

by James Curtis

ZZ Top have never been what one could call a conventional rock and roll band. Guitarist Billy Gibbons, bassist Dusty Hill and drummer Frank Beard have managed to defy the ever-shifting winds of rock trendiness to spread their thick, blues-based brand of rock and roll dynamite over their decade-long span atop the rock world. Following the incredible multi-platinum success of the band's last LP, *Eliminator*, it seemed that these beer drinkers and hell raisers from Texas could do no wrong — their videos won every award in the books and the singles sailed to the top of the charts. Recently we had the chance to talk to Gibbons and Beard about the musical magic that has made ZZ Top so special.

Hit Parader: How does a band follow up *Eliminator*, an LP that has sold over 4 million copies?

Billy Gibbons: It isn't our style to worry about little things like that. We just go into the studio with some ideas and play music. If we're having fun while we're making a record, we figure it'll be a pretty good album. We're usually right about things like that. It always seems like the more fun we're having, the better the music is.

Frank Beard: We've been doing this a long time. By now we know how to make good albums. I don't think we ever even thought about having to follow up *Eliminator*. We love that record, but that music's more than two years' old, we're ready to look ahead.

HP: How's the new LP shaping up?

BG: The best way to describe it is to say that it's a ZZ Top album. We haven't gone new wave or put on any orchestras; it's still the three of us just getting down and boogiein' our butts off.

HP: We know Dusty Hill was injured a few months back when he was accidentally shot in the stomach. How did that affect your recording schedule?

BG: It set us back a little, but we had gotten a great deal of work done before Dusty got hurt. He's okay now, and we're all hard at work, so a delay like that really didn't bother us too much. We've never let record company schedules dictate the way we're supposed to do things, so a few weeks here or there really didn't make too much



ZZ Top (left to right): Dusty Hill, Frank Beard, Billy Gibbons.

difference to us.

FB: When Dusty had his accident, it just gave us another excuse to have some fun. After we were sure that he was alright, we all took off and did some fishing. We haven't had too many chances to do that over the last couple of years, so we jump on the opportunity whenever it pops up.

HP: You mention that ZZ Top

doesn't follow record company schedules. Didn't you once take three years between albums?

BG: Yeah, but there were some legal things that had popped up between us and our label at that time. They were trying to tell us when and where we could do things, so we just said, "Hey, let's just slow down for a couple of years, go do what we want, and then get together when all the dust

"Everybody told us we'd never get our momentum back, but I think we've done okay."

settles." That's exactly what we did. We had released *Tejas* in 1976, then we didn't do anything till *Deguello* came out in 1979.

Everybody told us that we'd never get back the momentum we once had, but I think we've done okay for ourselves (laughs).



HP: What was the reason that *Eliminator* was so successful? Was it the videos?

FB: The videos played an important part, but I think it was still the music. We got out on the road and played all across the world for something like 18 months straight. That kind of hard work has got to pay off in the long run. On top of that, the music on the album was real good. There were a lot of songs that radio picked up on.

BG: I think the videos probably were the key to the last album becoming as big as it was. It gave us the chance for everyone in America to see how good looking we are (laughs). We were lucky, in that we worked with some very creative people in our videos, and they knew exactly how to use us. We really didn't act, and we didn't even appear in the clips for very long. Most of the time, everyone was looking at the pretty girls and the flashy cars. That's a formula that's worked in TV and movies for a long, long time.

HP: Do you think you'll bring back the *Eliminator* hot rod for the videos this time around?

BG: We may, but we have some other ideas which may work out just as well. The *Eliminator* gave us a real good identity last time, and we have to come up with something new that will work just as well for us this time. We love the car. We've gone around with it all over the place, and we've entered it into a number of competitions.

FB: It won, of course.

HP: One question we've got to ask you concerns a rumor that you guys were offered \$50,000 by a razor blade manufacturer to shave your beards off on television. Is that true?

BG: Could you picture Dusty and I without our beards? That would be like the guys in Van Halen with crew cuts (laughs). I don't think we'd shave off our beards if somebody offered us a million dollars.

FB: I'd grow a beard and shave it off if somebody offered me \$50,000.

BG: Yeah, well you should grow a beard. You look like the odd man out in this group (both start to laugh). □

Billy Gibbons: "The videos were probably the key to *Eliminator* becoming as big as it was."

Uli Jon Roth

Jodi Summers Darland

Former Scorpions Axe Slinger Sets His Sights On American Success.

by Andy Secher

For Uli Jon Roth, one great frontier remains. While he has long been regarded as one of the premier guitarists in the world, this former Scorpions axe slinger knows that he will never attain the recognition he desires until he conquers America. Now, with the release of Roth's first State-side solo disc, **Beyond The Astral Skies**, the guitarist seems well prepared to begin his long-awaited U.S. invasion.

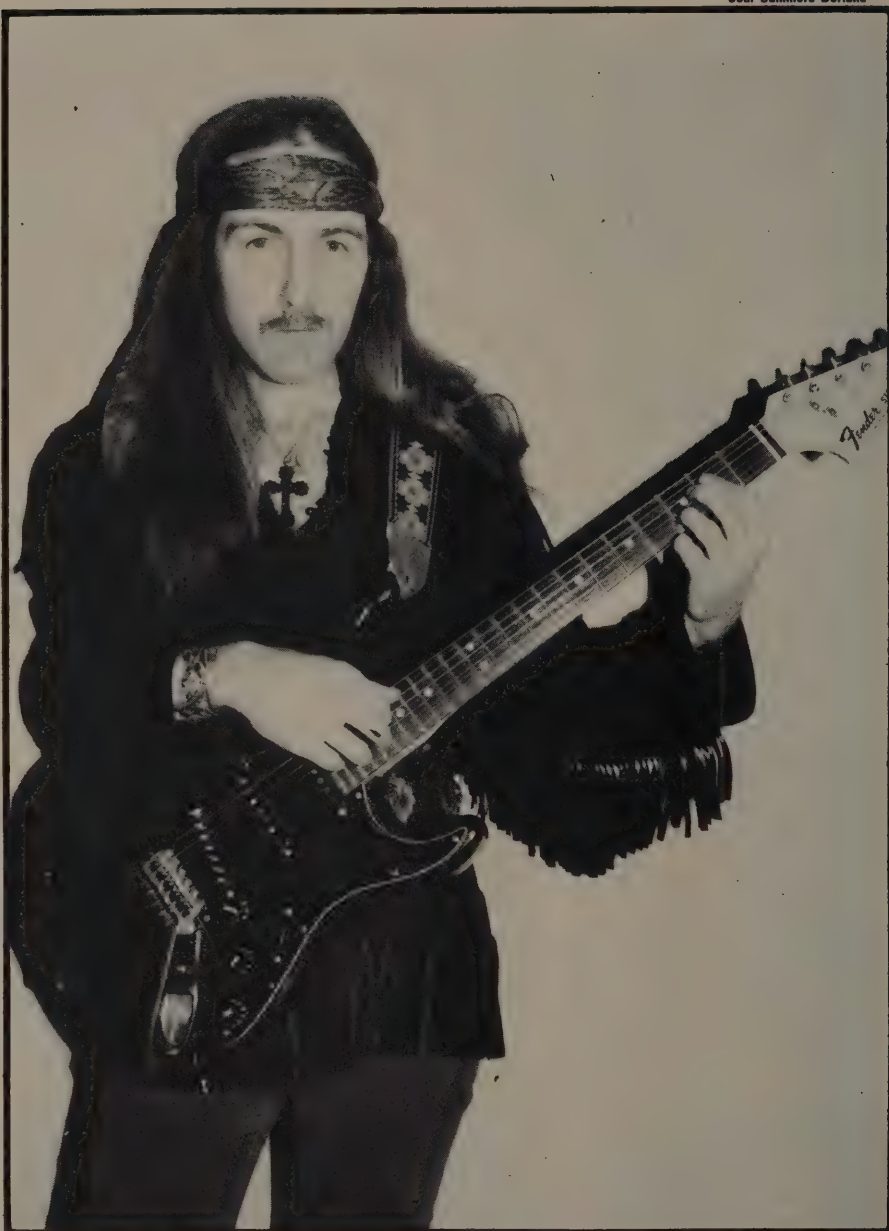
"I had opportunities to come to America before," the blond guitarist said. "Unfortunately, situations never seemed to go the way I wanted them to. It's hard for even me to believe that after a decade as a rock musician, I've only begun my first U.S. tour. It certainly has been a long time coming, but I plan on making the most of the opportunity, that's for certain."

To reacquaint you with the accomplishments of Uli Jon Roth, let's go back to the mid-70s, when he was lead guitarist for the Scorpions on such rock classics as **Fly To The Rainbow**, **In Trace** and **Tokyo Tapes**. Unfortunately, Roth's musical perspectives and the rest of the group's didn't always jive forcing the two to separate in 1978. Uli has no regrets about leaving a band that was on the precipice of international superstardom.

"It was an inevitable situation," he said. "My music wasn't always coming from the same place as Rudolf Schenker's. We all got along very well, and we still do, but we knew that the band would never reach the heights it could as long as we lacked a musical focus. I realized I would have to be the one to leave and make the music I wanted on my own. That was fine with me. I would never have been able to fulfill myself musically with the Scorpions. The music they play is a little too commercial and restrictive for my taste. That's not intended as a put-down, but if you listen to my music and then listen to theirs, you can hear a major difference in our approach."

One aspect of leaving the Scorpions that did bother Roth was the fact that his departure occurred a few months before the group made their State-side debut. It's something that remains a scar on his musical personality. "When I left, the band was in the process of changing their record company. The label we had been on before, RCA didn't want us to come to America, which we all found very disappointing. I've been waiting for a long time to rectify that situation, and now is the time."

On **Beyond The Astral Skies**, Roth's whining Stratocaster excursions and spiritually-inspired lyrics serve as a perfect foil for reintroducing him



Uli Jon Roth: "I want my music to communicate a special message to people."

to the American rock scene. While the LP is in sharp contrast to the highly polished brand of "radio rock" that seems to be proliferating these shores, Roth's hippie-styled rhetoric and unquestioned guitar skills come as a welcome change of pace. In fact, as Roth is quick to admit, if **Astral Skies** recalls any other rock performer, it would be the late, great Jimi Hendrix.

"Hendrix, of course, was a major influence on my life and my music," Uli explained. "I feel like I've been touched by a part of his musical spirit, and I hope that always comes across in my

music. To me he was a great deal more than just a great guitarist; he was also a brilliant lyricist who displayed a cosmic consciousness that has been misunderstood by many people. I mean even a song like **Purple Haze** has been said to be about drugs and acid trips. That's not true at all. People tend to see and hear what they want in music. I share with Hendrix the desire to open people's eyes and ears as wide as possible. There's a great deal to be gained from music, and I want to try to communicate as much as I can to as many people as possible." □



Victory

First we trace Victory to a popular group in Germany in the late 1970's called Fargo. In 1978, Matthias Jabs left a German band called Fargo to join the Scorpions. Fargo went on to record four albums for European release. Meanwhile, in 1982, there was a short-lived band in England called Wild Horses. The guitarists in Wild Horses were Brian Robertson, who had left Thin Lizzy and would soon be in Motorhead, and John Lockton, who shared a flat with Def Leppard's Joe Elliott. The band also included bassist Jimmy Bain, who was once in Rainbow and is now with Dio. After Wild Horses broke up, Bain put Lockton in touch with Fargo. That was January of 1983.

Next step. Rick Browdy, who'd produced many Ted Nugent albums, was producing W.A.S.P. in Los Angeles in 1983. One day Browdy received a call from the Scorpions' Herman Rarebell, for whom he had produced an all-star solo album. Now Rarebell was calling to get Browdy interested in producing his friends in Fargo. Browdy was so anxious to get away from W.A.S.P. that he almost instantly agreed to work with Fargo.

When it became clear to Browdy that Fargo's lead vocalist couldn't sing without an incomprehensible accent, Browdy fired him and replaced him with Charlie Huhn, formerly the lead singer for Ted Nugent. Fargo's lineup was now complete — Huhn, Lockton and three German musicians; Tommy Newton on guitar, Peter Knorn on bass, and Bernie van der Graaf on drums. The German members thought the name Fargo was funny because it was a play on "go far," but no one else agreed, so the band became Victory. Believe it or not, this is only a condensed version of the group's history.



Widow

From the beginning, there was something distinctive about Widow, a band founded by a 5'2", 95 lb., Texas-born vocalist, Robin Taylor, and a 6'8", 225 lb. Canadian drummer, Geoff Saddler, both of whom had been involved in music since they were children. They met three years ago, and quickly recruited a bill collector (Karl van der Velden) to play lead guitar. Then they hired a tree planter and ice cream truck driver (Jay Boone) to play bass, and a hardcore rock and roll guitarist (Kevin Dillon). Basing themselves in Seattle, they began writing songs and recording demo tapes.

In the summer of 1984, the members of Widow recorded and produced a debut album, which they initially released and marketed locally. One track, *Bitch*, got airplay on three local radio stations, encouraging the group to go on to make a video of the tune. As a result of the group's strong regional following, Widow attracted the attention of major record companies. The members of Widow were aware that another area band, Quarterflash, had a regional hit with *Harden My Heart*, which later became a national hit when included on that group's debut album. Widow has similarly included a reworked version of *Bitch* on its first national album, *Gone Too Far*.

Shooting stars



Dennis Callahan

Michael Furlong

Michael Furlong was born in Carson City, Nevada, where he began making music on trumpet for the school band at the suggestion of his father, the Chief of Police. At age 13, Michael turned to rock and roll when he was recruited as lead vocalist and bassist for a band of older players; barely a teenager, he found himself performing at high school dances throughout Nevada. He learned to handle all the rock and roll instruments while studying classical music in school. His bands played copy material, touring throughout the west and midwest, even into Alaska and Canada. While in Canada, Michael decided to go out on his own.

Michael was a candidate to replace John Waite in the Babys, but then that band split up. Furlong then decided to move to Hawaii and collaborate with record producer Rick Keefer. Michael worked the clubs there for three years; after singing five sets a night, six nights a week at clubs, he spent his days off piecing together his first album in the studio. Michael developed a following not only on the Hawaiian Islands, but on the international Pacific circuit, drawing as many as 1200 fans a night in Guam. With the release of his *Use It Or Lose It* LP, Michael Furlong has relocated to northern California in hopes of establishing a mainland following.

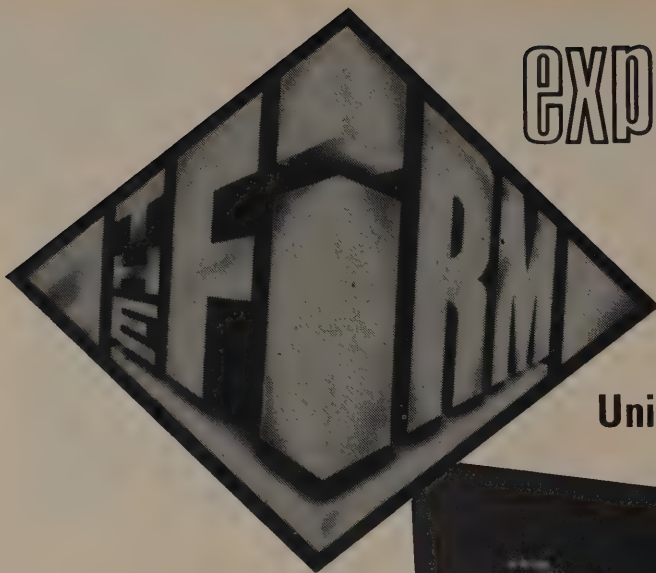


John Harrell

Yngwie Malmsteen's Rising Force

Yngwie Malmsteen became a star guitarist even before the release of his first major label LP with Alcatraz. His star first shined when he was playing the southern California club circuit in a popular group called Steeler. Yngwie had actually started playing professionally in his native Sweden during 1978 in a band he called Rising Force. That group received moderate attention in Europe, but the young guitarist found Sweden unreceptive to his aspirations, so he moved to Los Angeles, where he almost immediately joined Steeler. During his stay in Steeler, both Ronnie James Dio and UFO's Phil Mogg asked him to join their band, but it was former Rainbow and Michael Schenker Group vocalist Graham Bonnet who wooed him into joining Alcatraz.

Malmsteen's work on the Steeler and Alcatraz LPs was applauded in all the guitar magazines, earning him prestigious titles and awards. That praise encouraged him to reform Rising Force and write, record and produce a mostly instrumental album, *Rising Force*. The band is comprised of Malmsteen on guitar, fellow Swede, Jens Johanson, on keyboards, ex-Deep Purple bassist Glenn Hughes and former Jethro Tull drummer Barriemore Barlow.



experience and excellence

Page And Rodgers Lead New Unit Into Action.

by Paul Hunter

During their illustrious careers with bands such as the Yardbirds, Free, Bad Company and Led Zeppelin, guitarist Jimmy Page and vocalist Paul Rodgers have sold an estimated 20 million albums worldwide. Now the legendary pair have decided to join forces for the first time in a band called simply the Firm. Considering the pedigree of the participants, anything less than a platinum coated ride to the top of the charts for the Firm would rate as a major rock shock.

"We're not doing this to make a lot of money," Rodgers explained during the band's first concert tour in Scandinavia. "Jimmy and I honestly enjoy working together. Last year, when the opportunity presented itself for us to finally get into the studio and work on some music, we jumped at the chance. People always look at a venture like this suspiciously. I'm not sure why. Can't they just let the music stand on its own right? Either it's good or it's not; it's really not important who was responsible for making that music."

Judging by the contents of the Firm's self-titled debut album, the music created by Page, Rodgers, bassist Tony Franklin and drummer Chris Slade does indeed stand on its own merit. Such tunes as *Radioactive*, *Satisfaction Guaranteed* and the band's cover of the Righteous Brothers' hit, *You've Lost That Lovin' Feeling*, brim with the unmistakable excitement of Page's guitar histrionics and showcase the rich, soulful tones of Rodgers' golden voice.

"Coming up with material for this album wasn't very difficult at all," Rodgers said. "Jimmy and I were able to create some fine songs together, and I had a few tunes I had written alone as well. We have a good blend of music on the album. It's a record that has a great deal to offer from the musicianship to the material — that's what makes us the happiest. The only thing that could have been bad about a band like the Firm was if the sum wasn't as good as the individual parts."

Page's track record has always been of superlative quality, whether with the Yardbirds or Zeppelin; Rodgers' career has contained more ups and downs. As founder and leader of one of England's seminal late '60s blues/rock bands, Free, Rodgers' writing partnership with bassist Andy Fraser resulted in such classic rockers as



The Firm (left to right): Jimmy Page, Chris Slade, Paul Rodgers, Tony Franklin.

All Right Now (a recent hit for Rod Stewart, who totally reinterpreted the tune) and *The Stealer*. But Rodgers' incessant desire to be a "one man band" — a fact which helped destroy Free, and re-emerged on Rodgers' 1982 solo album, *Cut Loose*, (on which he played all the instruments himself) — must be considered a problem that may hinder the Firm's longevity.

"I enjoy working with other musicians," Rodgers insisted. "That was something I realized while I was working on my solo album. It's not that I'm only a marginal drummer or bass player — though that is very true — it's more that I miss the interaction that exists within a band. There's a chemistry that forms in a properly working musical unit which is simply magical. I feel it is something we have in this group."

Of course, while Rodgers has received wide

acclaim as "rock's premier vocal talent," the unquestioned star of the Firm is Page, the mystical and magical axe ace. For nearly 20 years Page's guitar excursions have helped define the sound of heavy metal. A noted early '60s session player who appeared on albums by the likes of the Who, the Kinks and the Rolling Stones, Page's six string stylings became one of rock's most familiar sounds, even before anyone knew his name!

The Yardbirds, however, were determined to change Page's anonymity. This group, which had already enjoyed the participation of two fairly competent axemen named Eric Clapton and Jeff Beck, finally coaxed Page out of the recording studio and onto the concert stage. Once he hit the spotlight, Page's star soared to the heavens at a record rate. Throughout his days with the

Yardbirds, and during his decade-long stint as the driving force behind the late, great Led Zeppelin, Page established himself as perhaps the most inventive axe technician in the annals of rock. Unquestionably, there were guitarists who were faster, cleaner and cleverer, but no one could map out, and then execute a delicate fretboard run with the skill of James Patrick Page.

"I tend to plan my solos very carefully," Page had explained back in the days of Zeppelin. "I'm not one to often rely on spontaneity and sudden inspiration. If I take the pain and effort to execute what I feel is a satisfactory guitar piece in the studio, I'm not likely to change it that much once I move to a concert environment."

Speaking of concert environments, few tickets have proven to be hotter items this season than the ducats to one of the Firm's performances. Playing a tight 90 minute set that ignores the past accomplishments of Page and Rodgers, in favor of their current achievements, the band's live performance still possesses the electricity produced only by rock and roll at its greatest. While the group has yet to attain the arrogant stage posture that helped make the likes of Zeppelin or Bad Company so great, as the four musicians learn more about each other's abilities and limitations, it seems that the Firm will join its illustrious predecessors atop the rock hierarchy.

"None of us are doing this for fame or fortune," Rodgers repeated. "We all could have stayed home and enjoyed the fruits of our past labors. But we are musicians first and foremost, and when one produces music that he is proud of, he feels the need to share it with the public. That the fans have acknowledged our efforts in a positive way is the payment we were all seeking." □

Jimmy Page: "I'm not one to rely on sudden inspiration when it comes to playing guitar."



Paul Rodgers: "None of us are doing this for fame or fortune."



Boston

third stage alert

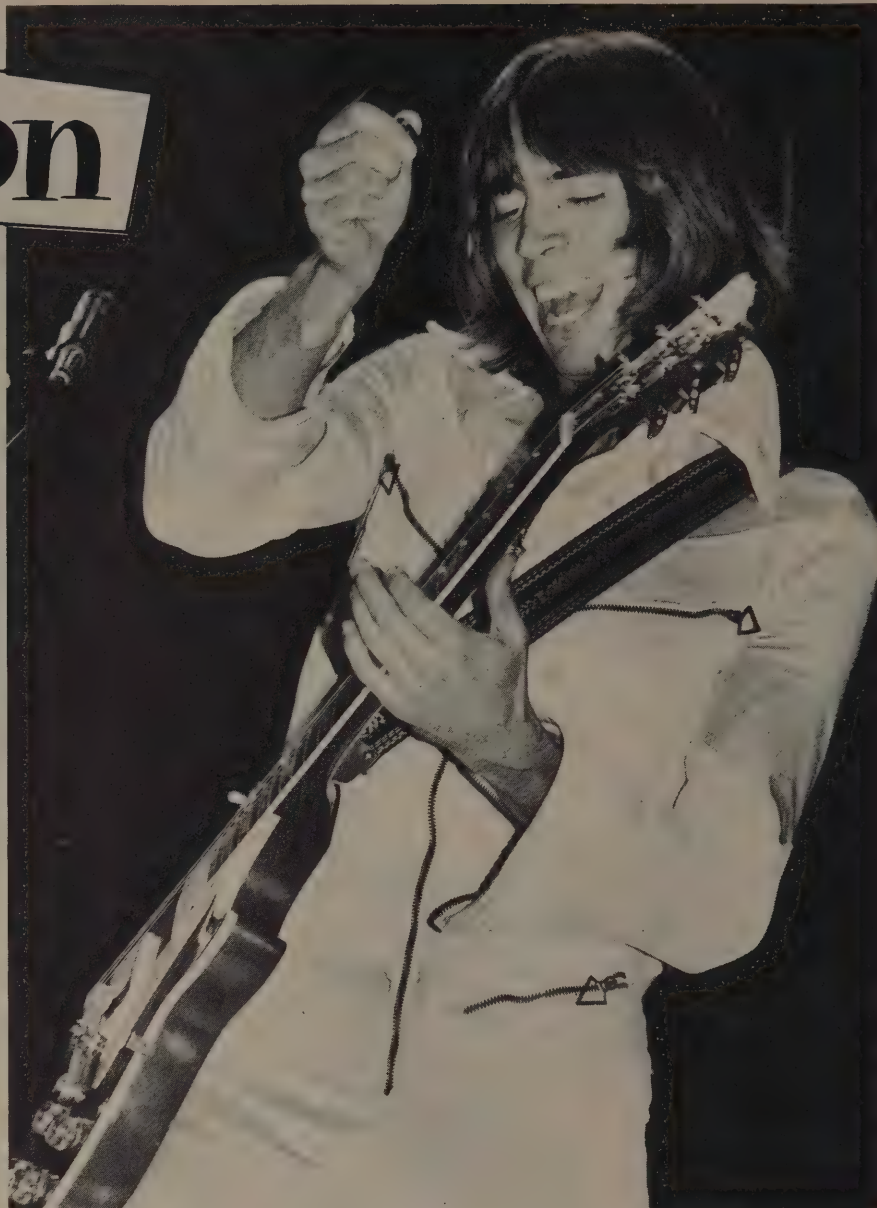
Legendary Band Plots Return After Six Year Absence.

by James Curtis

Few bands in rock history have had a career shrouded in more mystery than Boston. Responsible for two legendary late '70s LPs, **Boston** and **Don't Look Back**, which featured soaring multi-layered guitar, synthesizer and vocal attacks, this Massachusetts-based quintet set musical precedents that have yet to be matched. Now, nearly six years after their second LP hit the stands, stories abound that Boston are about to return to the rock scene. While rumors about the band's next LP, **Third Stage**, have circulated within the music industry for years, it now seems certain that Boston is going to remove the enigmatic cloak that has covered their career for so long.

"We're not sure exactly when the album is going to be released," a spokesperson for the band's new record label, MCA, reported. "At the moment there are still a few legal details that have to be worked out. But I can guarantee everyone that the album exists. I've heard it, and it's incredible. I can't say that any record is worth a six year wait, but if anything comes close, this is it."

The reasons behind Boston's long absence from the music world are tedious and complicated. Paramount among these is the always unpredictable nature of the band's founder and leader, Tom Scholz. Unlike anyone else in the rock business, music has always been a sidelight to Scholz, a gifted inventor who devised the "One-Step" camera while working for Polaroid, and more recently was responsible for the Scholz "Bassman" mini amp. With his creations taking up virtually all of his time, Scholz had little desire to spend six months a year on the road with Boston. Touring had been a stipulation in the band's contract with Epic Records, the label which released the group's first two albums.



Boston's Tom Scholz: A gifted inventor who views rock and roll as a sidelight.

Rather than presenting a new LP to Epic, and thus becoming responsible for spending the next six months touring in support of the album, Scholz decided to simply not submit a new record to the company. Scholz's actions forced Epic to sue the enigmatic performer for breach of contract, tying up Boston's music in litigation for years. "We had no choice," said an Epic representative. "The band owed us three more albums, and they were not delivering new product. We sued for the estimated income we could have garnered through the release of the third, and subsequent, Boston albums."

With combined sales for **Boston** and **Don't Look Back** now near the 10 million unit barrier it's hard to refute Epic's claim of lost income. Yet, as former Boston guitarist Barry Goudreau (now fronting his own band, Orion The Hunter) explained, "Tom is a very stubborn guy. When he gets his mind set on something, he's virtually impossible to deal with. He got it in his head that he wasn't going to be dictated to by the record company and he decided to let them take him to court. He was making a fortune off of his inven-

tions — at least as much as he could have made with Boston — so he really didn't care."

Finally, however, the legal hassles between Epic and Boston drew to a close with both parties apparently satisfied with the judicial decision. Once the band was free to negotiate with other labels, MCA stepped in with a deal that a Scholz confidant called, "Too good to pass up." The band's next album had been finished for years, and all that a label needed was to agree not to force Boston to tour beyond Scholz's desires. Despite the years of inactivity, Boston had stayed relatively intact, with only Goudreau's defection breaking up the team formed by Scholz, vocalist Brad Delp, bassist Fran Sheehan and drummer Sib Hashian. It seems that after six years, Boston is once again ready to take on the rock world. But the question remains: is the rock world ready for Boston?

"They've attained a sort of legendary status that will allow them to do very well for themselves whenever they decide to start up again," Goudreau said. "Tom seems to have a sense about what the public wants at any given time, and I'm sure he'll prove that once again." □

Spectacular Stage Show
Keeps Maiden Metal
Machine Rolling Ahead.

the metal supermen

by Jodi Summers Dorland

Iron Maiden is a live band. Vocalist Bruce Dickinson, bassist Steve Harris, guitarists Dave Murray and Adrian Smith and drummer Nicko McBrain did not establish Maiden's platinum reputation on the radio or television waves of America. No sir. This band's position was confirmed by nearly a decade of hard work, six unique and powerful albums and some very serious touring. Plus, Iron Maiden compromised nothing on their way to the top. How many bands do you know that have released only one single, *Run to the Hills*, and now regret that?

"The fans know we've never tried to sell out by releasing commercial songs," declared Harris. "We've just stuck to what we are and I believe the kids have really appreciated it."

"With a metal band like

Iron Maiden there's so much to get dedicated to," expounded Dickinson. "How can you get worked up about a middle of the road band? There's no real personality that comes out in the music. It's just tailor-

made for commercial radio. It's different with a metal band. The reason why I was so intimate when I was smaller and used to follow bands was because it was always so exciting to see what they were going to do

next. I was always let down if it was obvious that they'd done something commercial."

A fan's passion for the loud and lusty style of Iron Maiden is in large part due to the quintet's phenom-

Bruce on the loose

"Being on the road makes me a zombie for the entire day."



Iron Maiden (left to right): Steve Harris, Nicko McBrain, Bruce Dickinson, Dave Murray, Adrian Smith.

al live attack. On the road night after night it's non-stop metal energy replete with superb sets and state-of-the-art special effects. And, their current World Slavery tour, in support of their latest LP, *Powerslave*, is even more awesome than anything they've done previously. The band has actually recreated an Egyptian tomb and brought it on tour with them.

"This is unquestionably

our best show yet," commented Dickinson. "It's our biggest stage set ever, it follows the themes presented in the song *Powerslave* — temples and sphinxes. We're very pleased with the stage, and that's important. The stage is our office, and you might as well be happy with your work environment."

The World Slavery stage set, like Iron Maiden's performance, is indeed im-

pressive. They have augmented their sophisticated, ear-crunching musical style with a barrage of undulating light system, a stage which borrows its idea from a pharaoh's mastaba — including hieroglyphics, sphinxes and Eddie, the band's huge corpse-like mascot masquerading as a mummy. So grand is this touring venture that it takes four semi-trucks to haul the goodies

around the country. But the Maiden men take it all in stride.

"Being on the road is quite fun," stated Dickinson with a smile. "It's great to see how much people appreciate what you're doing. But touring does have its strange moments. We did 64 shows in Europe and there was a lot of country hopping and crossing borders at four in the morning. That's annoying be-



cause the inspection of officers wake you up, drag you out of your bed, stick a flashlight in your face and say, 'Who are you?'"

Still a group on the road gets used to little inconveniences; like not always having clean clothes and snatching naps instead of getting a full night's sleep. There's no choice in the matter for Iron Maiden. The World Slavery tour is a 13 month trek, during which

the time Maiden will be playing approximately 300 shows throughout the world before the extravaganza winds down in late August. The jaunt began August 9, 1984, when the band did their now infamous Iron Curtain excursion to Poland and Yugoslavia. Then it was on to Europe and their native Britain. The end of the year saw them in the Americas; it was Brazil for the "Rock

In Rio" festival and a four month stint in the United States. They are now in the South Pacific and will play in Japan, Thailand, Australia and New Zealand before things are through. It is indeed a long, yet enlightening haul.

"Poland was great," recalled Dickinson. "I was really surprised. We thought it was going to be like KGB time, but it wasn't at all. We were allowed to wander around and do whatever we wanted. And the kids were fantastic. They had been starved for rock for quite a while and were just very explosive. You could have been at an American show, except there were no hotdog stands there."

Receiving that sort of appreciation is one of the wonderful things about being in a band and going on the road. Additionally, you get all kinds of presents, including fans giving you the shirt off their backs in the throes of concert passion. Plus, you get to investigate a lot of fascinating places (even if you're not sure what city you're in) and meet millions of people who adore you.

Still, rock and roll is not all fun and games. In addition to the little inconveniences, you have to wake up early, travel about 300 miles a day — every day — and stay up rather late at night. (It takes a while for an artist to come down from the adrenaline high after a concert.) Touring also requires a tough constitution and a practical daily regimen — grain processed into Wheaties instead of whiskey.

"My daily existence on the road is very sane," commented Dickinson. "I don't drink too much. Being on the road makes me into a zombie for the entire day, apart from the two hours when I'm on stage. Touring takes so much out of you mentally and spiritually that you're worried about doing anything during the day because you don't want to deplete your batteries."

"In Europe I got a couple of chances to go fencing," he continued. (Dickinson is a world class swordsman.) "I did two or three days

training while I was just hanging around and a week later I caught this flu bug. It knocked me out for eight days. Life was just drag me out of bed, push me onto the stage, whisk me off and back to bed."

Dickinson survived that European tour, but illness caught up with him when he crossed the Atlantic. It is a well established fact in rock and roll that it's absolutely taboo to cancel a gig unless you're deathly ill. Yet Iron Maiden was forced to call off four dates in January because Dickinson caught an intestinal virus which he said, "Knocked me on my arse." (After all, he did go from 95 degree summertime weather in Rio to an icy 10 degrees in New York.)

"I'm on fairly intimate terms with most bugs by now and I can usually work through them," commented Dickinson. "When one gets hold of you, you go, 'Oh, it's you again, isn't it? Where are you going to go to this time?' To be safe you keep a bucket on the side of the stage. You don't need it because of all the adrenaline, but sometimes you just never know."

One thing the members of Iron Maiden are aware of, is the importance that this tour is going to play in the band's history. You see, the group's London Hammersmith Odeon dates and their San Antonio, Texas, gig were recorded for a proposed live two album set. The LP will be mixed by stalwart producer Martin Birch and is slated for a late summer release. Not surprisingly (since Maiden caught on earlier in the U.K. than in the U.S.), there may be two versions of the LP — one for domestic release, and another which may include such classics as *Sanctuary*, *Iron Maiden* and *Running Free* to be distributed internationally. But that's not Iron Maiden's major concern at the moment.

"The main thing for us right now is playing the concerts," stated Harris. "We really do enjoy that. Sometimes you do get tired from the traveling and all that, but as soon as you get out on stage it's 'Bang!' away you go!" □



A person is shown from the waist up, wearing a black corset with red lacing and a black skirt with red ribbons. They are holding a black whip. The background is a mix of red and black fabric, possibly a stage set or a backdrop. The lighting is dramatic, with strong highlights and shadows.

HIT PARADER

TWISTED SISTER'S

Dee Snider

SCORPIONS

on the road to rock

German Greats Begin Work On Next Studio Opus.

by Andy Secher

Despite their often outrageous appearance on stage, it would be hard to find five friendlier, more intelligent and charming men than the Scorpions. Vocalist Klaus Meine, bassist Francis Buchholz, drummer Herman Rarebell and guitarists Matthias Jabs and Rudy Schenker are people who love their work, and their exuberance towards rock and roll exudes from every word they speak as well as from every note they play. Recently we had the chance to sit down with Schenker and Meine to discuss the Scorps' unique attitude towards rock and roll.

Hit Parader: How can anyone be away from home for 10 months a year and not go crazy?

Rudy Schenker: It's something you get used to. There are occasions when you may feel a little homesick, but there really isn't time for that when you're always moving from one city to the next. Our days are pretty busy. We don't get the chance to sit back and think about all the traveling we do — we just do it. We love playing music, and we love coming in touch with the fans; we also know the only way we can do that is by going on tour and staying there for a long time.

Klaus Meine: We bring our families along quite often, which makes time on the road much more bearable. When you don't have your wife with you, there are occasions when you can feel very lonely, no matter how many crew members and friends may be around.

HP: When you're writing material for an album, do you do it with touring in mind?

RS: Always. For the Scorpions, we feel if a song will sound good on stage, it should sound good in the studio as well. We've always shied away from making records with a lot of extra frills on them because we know we won't be able to reproduce that sound on stage. When I sit down to write new tunes, I always try to picture myself on stage playing them. If I get a feeling of excitement from the riff I'm playing, then I know that song is worth exploring.

Jeffrey Mayer

Matthias Jabs

HP: What is the Scorpions' creative process like? How do your songs come together?

KM: Rudy will usually come up with a few guitar chords that he likes and then he'll call me up and play them. At that point I may start putting together some lyrics for the song. From there, we'll take the song into the studio for the whole band to hear. Maybe Matthias will throw in a few guitar riffs, and everyone else will add a few ideas, but by the time Rudy and I are finished, the song is pretty well structured.

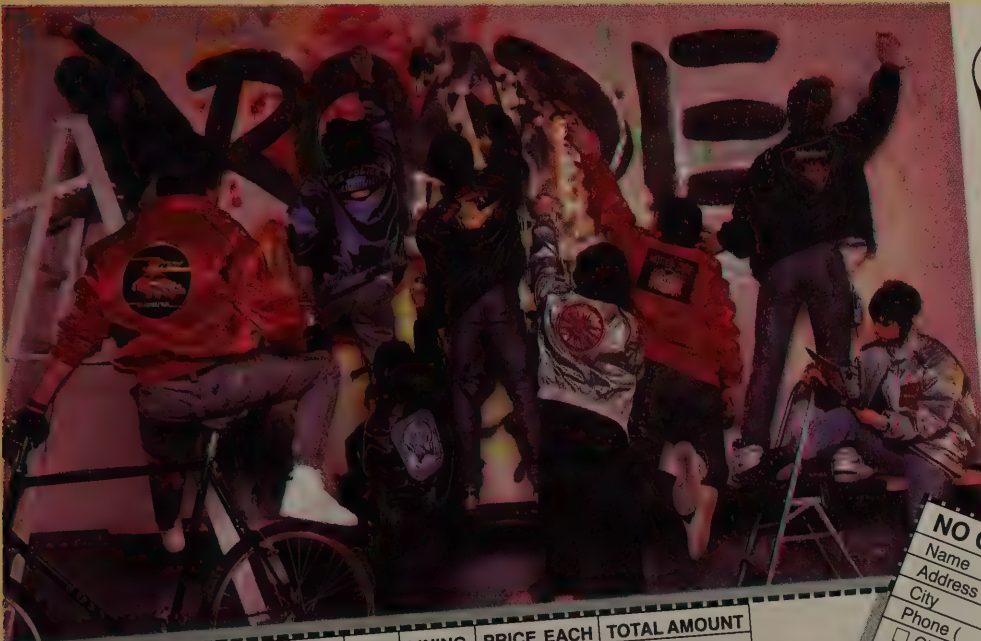
RS: I'm building a studio in my home in Hanover (Germany). I realize I'm not there that much, but now when I am home, I can really make some interesting tapes for the band. I don't think we'll actually record any albums at my place, but I've always wanted to have a professional quality studio at my disposal, and now I'll have one.

HP: Tell us something about your new live album. How did you decide on which tracks to use?

RS: It's not as easy as it may seem. We recorded almost all of the shows on our last tour, and I figured I'd just sit down and listen to them for a few days when we got home. Well, the fact is that the tapes sat around for a long time before I had the nerve to start listening to them. I began to realize what a tremendous job I had chosen to take on. The tapes seemed endless. I love our music more than anyone, but by the 20th time you've heard *Blackout* in one day, you begin to lose your sense of reality.



The Scorpions (clockwise from top): Francis Buchholz, Rudy Schenker, Klaus Meine, Matthias Jabs, Herman Rarebell.



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KM (laughing): Rudy was the one who insisted on picking the tracks that appear on the album. He couldn't understand why everyone else in the band said, "Sure, if you want to do it, the job's all yours."

HP: It's been eight years since your last live LP, *Tokyo Tapes*. What do you think has been the biggest change in the Scorpions since then?

KM: I would say that the main difference is that there has become a Scorpions' sound. On our earlier albums, there were a number of different factions within the band that were going in very different directions. We had a guitarist (Uli Roth) who was very into Jimi Hendrix and "spacey" hard rock. The rest of us were into more Led Zeppelin-style rock. That was very apparent on our records. Sometimes it sounded like the Scorpions were two different bands. When we brought Matthias into the group, it gave us a cohesiveness and focus that we lacked before.

RS: Our music has become much better over the years as well. We've been able to tour the world and experience many different things, and that all comes out in the music.

"When I sit down to write new tunes, I always try to picture myself onstage playing them."

HP: There have been so many new hard rock bands emerging on the scene over the last year or two, yet nobody has been able to copy the sound and style of the Scorpions. Why do you think that is?

RS: There are many reasons for that. We come from Germany which has a whole different set of influences than a place like Los Angeles. That's a primary reason for us being as distinctive as we are. There are so many bands coming out of a place like the West Coast, that it sometimes seems they're coming out of a mold. They all look and sound the same. We are a very unique band with a very unique attitude, and I don't think those qualities are that easy to copy.

KM: Another reason is that we work very hard. Looking a certain way really isn't rock and roll. You've got to get out and work. When you've been spending eight months a year on the road for the last decade, you've polished your skills to a high level. You can't gain that sort of experience by putting on a pair of Spandex pants.

HP: Are there things the Scorpions would still like to accomplish?

KM: We'd like to be recognized as a great band by everyone. There are still so many people who dismiss us as "just" a hard rock band. We're very proud to be a rock and roll group, but if you listen to us, I think we deserve as much respect as anybody in music. We may not be as pretentious as some bands, but we're just as good musically. □



Rudy Schenker: "We have a unique attitude — that's why you don't see other bands copy us."

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NIGHT walking RANGER

Bay Area Rockers Gear Up With Seven Wishes.



by Jodi Summers Dorland

Did you ever notice that the members of most rock bands never smile? Well, Night Ranger is an exception. They're grinning all the way to the bank. This quintet is in the process of becoming an international success — and they've done it on their own terms.

"Right now we love what we're doing and we're always having fun," declared guitarist Jeff Watson. "I'm so happy with it all. In fact, if I were any happier, I'd be twins."

1984 was a great year for Night Ranger. Watson, fellow guitarist Brad Gillis, bassist/vocalist Jack Blades,

drummer/vocalist Kelly Keagy and keyboardist Alan "Fitz" Gerald achieved triple-platinum success with their second LP, **Midnight Madness**, while their single, *Sister Christian*, vaulted into the Top 10.

Alright, alright, *Sister Christian* is a sappy song. But look at it this way, it took Night Ranger from serving as an opening act to headlining sold-out 5,000 seat arenas. Also, the rest of **Midnight Madness** is full of full-bore rockers that any *Hit Parader* reader can appreciate.

"We are a rock and roll band," asserted Blades, "but I am glad we did *Sister Christian*. Before that song, a lot of people

lumped us as just another heavy metal band. *Sister Christian* shows that there's a lot more depth to Night Ranger than just crash, boom, bang!

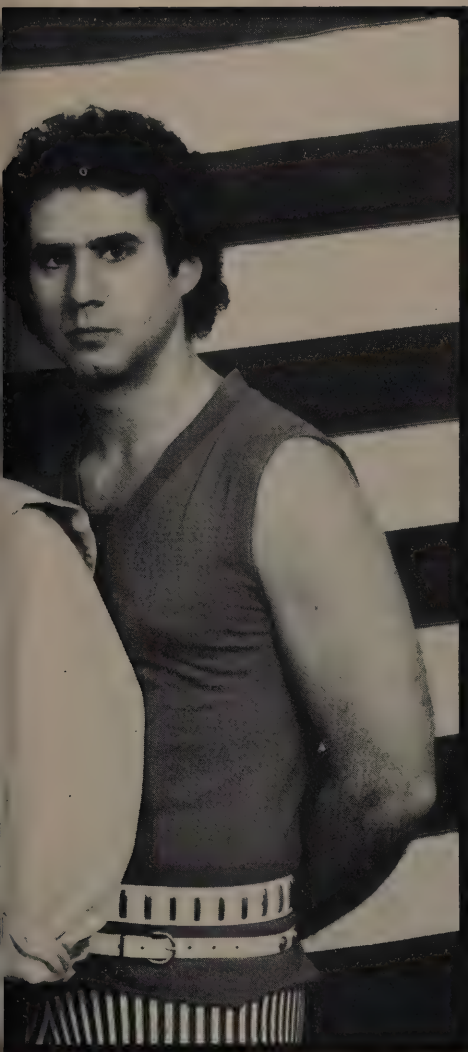
"Now we can do whatever we want," Blades continued. "It's given us the right to record something that isn't a real slam banger, but which we feel is a strong song. People will now accept it as a Night Ranger tune because of what we did with *Sister Christian*."

Don't get this group wrong, they're not taking the ultra-commercial Top 40 route to success. They're just having their cake and eating it too. As Blades pointed out, Night

the fine line

Upper Left: Night Ranger (left to right): Jack Blades, Brad Gillis, Jeff Watson, Fitz, Kelly Keagy.

Lower Right: Brad and Jack attack: "Whoever's style fits a song best to play the solo."



chance to play our asses off."

Variety is the best word to describe Night Ranger. Their repertoire has assorted song styles due to the divergent musical backgrounds of the group's members. Blades is a Beatles fanatic. Keagy likes jazz. Fitz is a rock and roller. Watson enjoys blues. Gillis is the hard core rocker; he toured as Ozzy Osbourne's guitarist after Randy Rhoads' death, and appears on the live LP, *Speak Of The Devil*.

Another aspect which contributes to the group's success is that these guys know each other inside out. Although the current lineup has been together five years, Night Ranger's roots go back to 1976 and a funk/rock band named Rubicon, through which Gillis, Blades and Keagy first met.

Night Ranger's diverse backgrounds explain their compositional versatility. But the band has more options than just a variety of song styles. Both Blades and Keagy sing, plus Watson and Gillis share lead guitar duties.

"Who does what goes by whose style of singing fits a particular song and which guitar style best suits the particular solo spot in the song," explained Gillis.

"Brad has this whole wild and crazy vibrato feel," added Blades. "While Jeff is a straight ahead speedster, a real burner. Their styles are so different, yet when they play parts together, they create this whole mood and atmosphere that jells into one sound."

All of this extraordinary variety and talent

is currently being put to vinyl for the third time on the band's latest LP *Seven Wishes*. Night Ranger has been throwing ideas around since last summer, when they took a tape machine on the road with them. According to Gillis, the members of Night Ranger would pull out the four-track on their days off "and screw around with it." But now they're getting serious. The band took time off to collect their musical thoughts individually. Then they began collaborating and rehearsing. Then the quintet went into the recording stage at Fantasy Studios in their native San Francisco.

"Northern California has this Earthy vibe," qualified Blades with a chuckle. "You know, hippies, free love, that sort of thing."

As for the direction of the LP, there's no spiritual feeling there. If Gillis could have his way, the disc would "go in a little heavier direction. *Midnight Madness* wasn't as heavy as I personally wanted it to be. So maybe on the third album we'll throw in a couple more tunes along the lines of *Don't Tell Me You Love Me*."

Despite Gillis' desires, *Seven Wishes* is a melange of styles reflecting the bandmember's varied natures. After all, there are five people concurring on arrangements with Blades and Keagy doing most of the writing.

"It's a neverending process of growth," explained Watson. "It seems that the more we play together, the better we get. I wouldn't say we've been overwhelmed by all the success though. It's more like underwhelmed. We're so busy, but we're being careful to make preparations for the future. We know this isn't a gig that's going to last forever."

Night Ranger's stint at the top may not last forever, but it will be a good while before they have reason to stop smiling. □



Paul Natkin/Photo Reserve

Ranger is a rock and roll band, not a metal group — and there is a lot more versatility inherent in the rock and roll category — you can even have melody.

"We get a good bunch of kids coming out to see us," Gillis observed. "It's not a real heavy metal leather crowd and it's not a wimpy Rick Springfield crowd; it's a good rock and roll crowd. So, whatever we're doing, it's working, and because of the ballad we seem to be drawing a lot more females. We're deliberately trying to get out of that real metal thing, trying to do something melodic. It's a band effort. That way we get to play some good songs while Jeff and I get a

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Railway, Railway

At one time West Germany was a veritable metal wasteland. Aside from the Scorpions and early rumblings from Accept, the land of the

Rhine was noted more for synthesizer warblers like Tangerine Dream and Giorgio Moroder than metallic mayhem. Recently, however, the musical pendulum has begun to swing in the other direction, and hard rockers by the score have been coming out of the Teutonic woodwork to seek international acclaim. One of West Germany's most promising new attractions is Railway, a Munich-based quintet whose self-titled debut album demonstrates that they have the skill to eventually make it on the worldwide rock scene. On such tracks as *Heavy Metal Fever*, *Out To Kill* and *Dirty Boys*, Railway have deftly avoided overt rip-offs of their more renowned countrymen to create a debut disc worthy of any head-banger's attention.

Rating: ****

tunes like *Back To Back* with *Night Dancer*. Yet the energy brought to each track by the band's high-flying guitar duo, Rick Hanson and Ken Hammer, help lift Pretty Maids out of the also-ran category. They are a band to watch for in the years to come.

Rating: ***

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Jaguar, This Time

In recent days it seems that the British Isles have had difficulty in producing hard rock acts of world renown. While the L.A. metal movement has virtually dominated the headbanging scene over the last two years, the absence of new, talented British bands has remained glaringly apparent. One of the most promising young English groups is Jaguar, who while lacking the "killer" songwriting instinct displayed by the likes of a Def Leppard, display a fine pop/metal craftsmanship on their latest LP, *This Time*. Vocalist Paul Merrell, drummer Gary Davies, guitarist Garry Peppard and bassist Jeff Cox blend hard-charging riffs with just enough melodic content to make for a most invigorating listening experience.

Rating: ***

Pretty Maids, Red Hot & Heavy

As metal has continued to stretch its boundaries to encompass more and more nations over the last few years, countries with little or no tradition for hard rock have begun producing groups of surprising skill. Such is the case of Pretty Maids, Denmark's premier hard rock attraction. More sophisticated listeners may scoff at the blatant rip-offs of groups such as the Scorpions and Deep Purple exhibited on

Running Wild, Gates To Purgatory

Awright, enough is enough! What is it with these Black Metal merchants? Is there something about hell that inspires the musical soul of certain bands? Well, as far as this writer is concerned, *Gates Of Purgatory* by Running Wild is a new low in the annals of heavy metal. Sure the riffs are loud and the singing rough, but give me a break! Do we really need new songs called *Black Demon* or *Soldiers Of Hell*?

Rating: *

Dark Age, Dark Age

For the most part the West Coast metal scene has emerged itself in presenting fun, hard-hitting music that sounds great on the car radio and in concert arenas. One area that has been generally overlooked has been the domain of "black metal" where visions of gothic mysticism and satanic terror rank above musical craftsmanship in importance. A California band that has chosen to explore this murkier side is Dark Age, who while avoiding the overt demonic approach favored by many British groups, still languish in a field that has been explored with more talent and style by the likes of Black Sabbath and even Venom. Such numbers as *Tales of Medusa* and *The Execution* show that Dark Age possess undeniable instrumental skill, but lack the artistic vision needed to make music of this sort ring true.

Rating: **

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Jaguar: One of England's most promising bands.

LEGENDS OF ROCK

LED-ZEPPELIN

by Andy Secher

Along with the Beatles and the Rolling Stones, Led Zeppelin helped form the sound and shape of the rock and roll empire. Utilizing blues-based riffs that were amplified beyond the point of immediate recognition, Zeppelin created a musical style that was a bastardized synthesis of rock energy and jazz spontaneity. Over the course of their decade long existence, guitarist Jimmy Page, vocalist Robert Plant, bassist John Paul Jones and drummer John "Bonzo" Bonham, established metallic precedents against which every other hard rock band must forever be measured. To put it simply, Led Zeppelin remain the best that heavy metal has ever produced.

Formed in the spring of 1968 by Page as a continuation of his previous band, the Yardbirds, these "New Yardbirds," as they were originally dubbed, quickly set about turning the rock world on its proverbial ear. While the band's self-titled debut LP was greeted with outright disdain by the more cerebral members of rock society,

Zep's pulsating riffs and banshee vocals immediately hit a nerve within the music masses. The group was quickly catapulted into a position of pre-eminence within the rock world; a spot the band would not yield throughout their career.

"We took a great deal of pride in Zeppelin," Plant explained. "We knew that initially we were not going to be the critic's favorite — especially home in Britain. Our music was very bluesy back then, and American R&B wasn't popular in England in the late '60s. We were going against the grain, to say the least. England was involved with pop music, and there we were, playing amplified blues."

The initial impact made by Zeppelin was quickly followed by a series of brilliant LPs such as **Led Zeppelin II** and **Led Zeppelin IV (ZOFO)** which, while cementing the band's superstar credentials, also exhibited Zeppelin's chameleon-like ability to alter their sound. Just as they were being pegged as a heavy-handed "dinosaur" band, the group emerged with a series of light, folk-oriented numbers like *Battle Of Evermore* and *Going To*

California. The tunes just further confounded Led Zep's already bewildered critics.

"We enjoyed keeping everyone on their toes," Plant stated. "The last thing we wanted was to become predictable. When we were being called a heavy band, we decided to throw in some lighter material. When we were labeled a pop band, we turned in a more progressive direction. The truth is that we did all that to please ourselves — not anyone else. We really didn't care about what the critics were saying about us. We were determined to keep the music interesting for our own sake."

It seemed that no matter what direction Zeppelin moved in, they could do no wrong. Each of their 10 albums sold more than a million copies and shot into Top 10 album charts around the world. Unfortunately, as their fame continued to escalate, problems began to develop within the band. A series of unfortunate incidents, which included Page becoming sick during an American tour and Plant breaking a leg in an auto accident, made the band more and more reclusive. Album product began coming biannually, and tours were undertaken even more sporadically.

By 1979, however, it seemed that Zeppelin had finally overcome their problems and were ready to re-enter the rock world in a big way. They headlined the prestigious Knebworth Festival in England, and announced plans for an American tour. But shortly before that jaunt was to begin, tragedy struck. Bonham, always a heavy drinker, was found dead in Page's home — an apparent heart attack victim. The band's surviving members took Bonham's death hard, quickly issuing a statement indicating that without Bonzo behind the drum kit, Led Zeppelin was no more. While many doubted the group's sincerity, figuring after a time of mourning the band would return to the rock and roll grind, it was not to be.

"Zeppelin was a unique combination of four talents," Plant stated. "Once one of those four wasn't able to contribute, then Led Zeppelin no longer existed. We knew that right away, and our feelings have never changed. Those were great times, but now they're in the past. I'm very happy with my contributions to Led Zeppelin, but that's gone — we've all turned our attention towards the future." □



Led Zeppelin (left to right): John Paul Jones, Robert Plant, Jimmy Page, John Bonham.

AC/DC

rock and roll express



Russ Marino

AC/DC (left to right): Cliff Williams, Malcolm Young, Angus Young, Simon Wright, Brian Johnson.

Kings Of Riff Rock Overcome Internal Problems.

by Andy Secher

AC/DC's diminutive guitar demon Angus Young sat passively staring at the sea from the veranda of his hotel room. The sound of the ocean crashing on the rocks below seemed to temporarily calm the hyperactive axe slinger, but before too long, Angus' bodily chemistry forced him to jump out of his chair and dash across the room for no apparent reason. After a few minutes of frenzied motion, Angus calmly sat back down in his chair with a smile on his face — another of Angus' outbursts had come to an end.

"I've always been a very active person," he said in an attempt to explain his bizarre behavior. "I've been able to save most of my energy for the stage, but sometimes I have trouble sitting in one place for very long. I guess it's just part of my nature. I think I've always been that way. I'm something of a sugar fiend, and that's

supposed to give you a lot of energy, so maybe that's the problem."

Few artists in contemporary music make better use of their energy than the one and only Angus. In concert, with his cherry red Gibson SG strapped across his shoulder, Angus is a blur of pure rock and roll excitement. It's been reported that the prancing, dancing, high-stepping guitarist covers in excess of 10 miles as he dashes back and forth during every AC/DC performance. That fact amazes Angus as much as anyone.

"I never think about what I'm doing on stage," he said with a smile. "I get so involved with the music that by the time we're half-way through the first number, it's like I'm on automatic pilot. Someone else is steering me — I'm just along for the ride. I become possessed when I'm on stage. It's not something I consciously try to do. It just seems that when I put on my schoolboy suit, a change comes over me."

"Angus is amazing to watch on stage," adds vocalist Brian Johnson. "When I first joined the band I was totally awed by the

energy he puts into every show. I was always worried he was going to collapse and we'd have to cancel the gig. Now I never have that fear. Not only doesn't he collapse, he never seems to get tired. A few minutes after the show he's ready to go out and have a good time. If I worked half as hard as he does during concerts I'd probably be dead let alone ready to go out to a club."

"When I'm on stage someone else is steering me; I'm just along for the ride."

While Angus' boundless energy has always been a hallmark of AC/DC's live performance, the band's studio sound has become increasingly more dependent on Johnson's vocal contributions. Undeniably, Angus' booming guitar riffs, and the steamroller rhythms provided by Malcolm Young, Cliff Williams and Simon Wright, remain at the heart of the band's sound, but Johnson's gruff, gritty vocal manner has become an ever-more important aspect of the band's albums.

"I really don't consider myself that much of a singer," the self-effacing Johnson said with a laugh. "I never practice, and I don't even warm up before a show. I know that information will probably horrify a lot of other singers, but that's just the way I am. With a voice like mine — which sounds like sandpaper — I always figured too much work might smooth out too many of the rough edges. We wouldn't want that, would we?"

All of the band's musical dynamite — including Johnson's gruff vocal attack — will be heard on AC/DC's upcoming vinyl opus, an album that once again confirms their position as the kings of riffraff rock. While the band's detractors note that AC/DC has made virtually no evolutionary progress since their earliest musical efforts, the band points to that fact with pride.

"We're a rock and roll band," Angus explains. "I don't want to see us experimenting with synthesizers and dance rhythms. That would make me sick. I'm quite pleased by the fact that we can play a song like *Whole Lotta Rosie* or *Let There Be Rock* alongside some of the new things, and people who didn't know couldn't tell which are the new songs and which are the old ones. That's a quality not too many bands have. Most go through periods in their career where they change and bring in new elements. That's something you'll never see AC/DC do."

"Why should we play around with something that works so well?" Johnson quickly added. "To change anything about AC/DC's style would be a crime. The major claim to fame for so many bands running around is the fact that they wear lots of leather. Rock and roll needs bands that place the music before anything else. That's what AC/DC does."

Still, while no one can deny Johnson's claim concerning AC/DC's musical priorities, one must question if AC/DC's blood and guts sound hasn't been usurped by the flashier and more polished style of bands like Motley Crue and Ratt. It often seems that AC/DC's lack of forward progress has allowed many of their hard rock competitors to catch and surpass them in terms of sheer creativity.

"I don't bother listening to what other bands do," Angus said. "The only time I ever even get new records is when I can rip them off when we do in-store appearances. I've never been one for listening to music — I'd much rather play my own. It's like when we did some European festivals late last year with people like Motley Crue. I had never even heard of them before that. I'm not saying that as a put-down of them. It's just that I'm far more involved with AC/DC, than the music scene as a whole."

"There's always going to be room for a band like AC/DC in rock and roll," Johnson added. "That's because AC/DC represents the best aspects of rock and roll. We're not pompous, and we don't take this too seriously. We want to have a good time, and in the process make sure that our fans are having a good time as well. As long as we can keep doing that, we'll never worry about how many albums we've sold, or if another band is playing slicker music than we are. All we can be is AC/DC, and as far as I'm concerned, that's good enough." □



Richard Pesley/LGI

Angus Young: "I become possessed when I play."

out to lunch

by Jodi Summers Dorland

Each month *Hit Parader* goes out to lunch with a rock celebrity to find out if food really does make the man. This month's lunch muncher is Deep Purple's bassist/producer Roger Glover.

The trend today for heavy metal bands on the road is to make a concerted effort to stay healthy. Musicians in bands such as Dokken, Queensryche and Iron Maiden carefully control their partying and make sure they get enough rest and exercise. Their day revolves not around drinking or traveling from place to place, but rather that crucial two hour period each night when they are on stage.

That's the way of the new bands. However, many of the "dinosaurs" still have the attitude that existed in the early '70s — when there was a lot more alcohol and drugs floating around in rock circles. The musicians in Deep Purple are a perfect example of traditional rock and roll habits.

"We're definitely a band of drinkers," declared vocalist Roger Glover. "We're not a druggie band, we've always been drinkers. We'd probably be certified were it not for the fact that we're professional musicians."

Vodka is Glover's drink of preference, as it is with keyboardist Jon Lord. Vocalist Ian Gillan and guitar wizard Ritchie Blackmore are partial to whiskey. And, according to Glover, drummer Ian Paice "just got a calculator to figure out how much he's saving by *not* drinking."

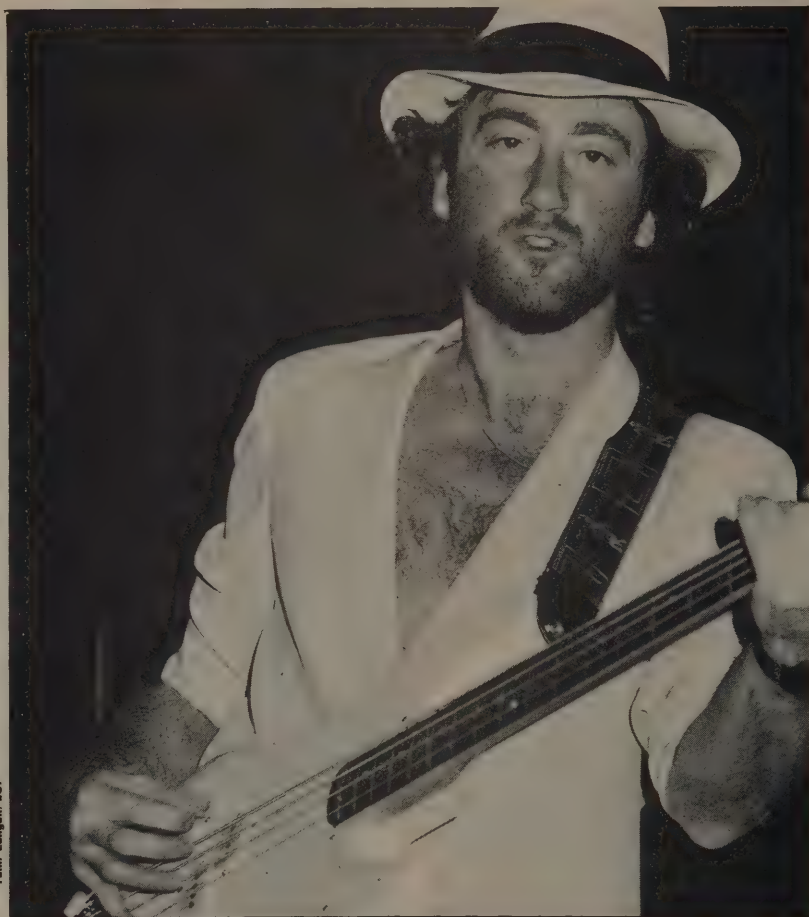
Although the members of Purple have a passion for the punch, they're aware of their limits. They know when to eat and how much to drink before going on stage.

"Rock and roll is hungry music," estimated Glover. "On the road I have to eat at about five o'clock in the afternoon if we're doing a show at nine. I start drinking about an hour before the gig, when I get to the arena. I have about four vodkas by the time I go on. I've tried going on drunk. It doesn't work. As much as our set might sound chaotic, it's actually quite difficult to play. It takes a certain amount of dexterity, all of which diminishes according to the amount of alcohol you have."

"There's a certain amount you can drink," he continued. "You learn over the years how much you need to take away your inhibitions; beyond that the show is chaos. Ritchie's line is a little thinner than mine. He has his bottle of whiskey and he's got this mental line on it that he drinks to before he goes on stage — but, of course, that line depends upon how much he's eaten that day."

Experience dictates. Glover should know about this sort of thing as he's been in rock and roll since the late 1960's. In 1970 he joined the aggregation of Deep Purple that lasted for three years and exists again today. That version of the group, commonly known as Deep Purple MK II,

DEEP PURPLE'S Roger Glover



Tami Langan/LGI

Roger Glover: "We're not a druggie band; we've always been drinkers."

became one of the most successful bands of all time before their break-up in 1973. Deep Purple reunited last year to again blast our ears with great '70s-style rock and roll. More than a decade has passed in the interim, and during that time the bandmembers have learned what it takes to survive on the road — both in terms of alcoholic pleasures and personal relationships.

"I'm the only single member in the band now," revealed Glover, taking a sip of his Stolichnaya and orange juice. "Most of the others are committed to their private lives and they're determined to keep them in the happy state they're in now. That can be difficult to do on the road. At the same time, we're all aware that the five of us drifted apart once before. One of the reasons was because when we started earning money, we could afford to bring the family

around with us, and there wasn't quite the contact between the band members there was initially. Now we're all bound and determined that this group is going to succeed and stay together. We need to keep that camaraderie between the guys and part of that means going out and getting pissed together."

Of course, for a bon vivant such as Glover, getting pissed does not only apply to the time he spends on the road. Only his tastes change when he's not on tour.

"I like good French wine and I like French cooking," Glover stated. "Good red wine is one of my weaknesses — my favorite is Brouilly. I don't collect wines, I'm not a big connoisseur. I buy them by the case and only save them until the cork gets popped." □

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ON THE
SET
WITH...

Judas Priest

by Jodi Summers Dorland

Rob Halford

It is a well established fact that the August, 1981 introduction of MTV did wonders to revitalize the then-depressed music industry. MTV also proved to be a hugely successful outlet for heavy metal — a form which relies on appearance and presentation, as well as on musical content.

For a group such as Judas Priest, video has gone beyond helping them to build a dedicated audience. MTV has established Judas Priest as the quintessential heavy metal band. The laser effects, motorcycles and the extraordinary metallian stage set used in Priest's clips have augmented the pounding rhythms laid down by drummer Dave Holland and bassist Ian Hill, the thunderous guitar riffs of K.K. Downing and Glenn Tipton and the vocal intensity of Rob Halford. Through video, America has come to realize that Judas Priest is the ultimate leather and studs heavy metal group.

But Priest, unlike fellow headbangers Van Halen, Motley Crue and Ratt, have not reaped huge commercial profits from video. Although the Priest's public awareness level has been drastically raised, their sales have increased only modestly. Since the time of the band's first video, *Breaking The Law* from 1980's **British Steel**, through the 1984 release of **Defenders Of The Faith**, the quintet's LP sales have grown only from gold to platinum. This situation can be attributed more to Priest's discriminating style rather than the quality of their videos. For their visual presentation, Judas Priest has often relied upon the production abilities of Julian Temple, who is also renowned for his work with David Bowie and the Rolling Stones.

So, for Judas Priest, the major benefit of video has been to cement their look — THE HEAVY METAL IMAGE — in the minds of MTV watchers throughout the U.S.A. Now, the three main images in Judas Priest; Rob Halford, K.K. Downing and Glenn Tipton speak out about video.



K.K. Downing (left) and Rob Halford: "Video is the be all and end all of music at the moment."

With our videos, we consistently try to capture the dimensions of our music — the power of the music — and put it into a visual format. Essentially, that comes down to the costumes and the stage set, plus everything else that goes with it. I think we come pretty close to harnessing that power. You can't get more metal than what you see on stage for a clip like *Love Bites*. God only knows how many hundreds of pounds it all weighs.

Rob Halford

The exposure we've gotten through video really gave us a boost, but we'd never allow it to dictate the format of our music. We'll always write the songs first. If they lend themselves to video, that's great — if not, too bad.

Glenn Tipton

In the case of MTV, when you put one of your songs on TV, you've got anything from 7 to 12 million people watching — it's absolutely perfect. It's a way of letting people see you in a dimension other than a live stage performance. You obviously have more visual control. Video allows you to demonstrate far more of the visual aspects than if you just had the live show to present. We see video as an ongoing thing that's going to be tremendously advantageous to a lot of bands if they have the ability to follow their videos up with a good live show.

Rob Halford

Video is the be all and end all of music at the moment, especially when you see so many "faceless" bands breaking out in a big way on the American market. New wave artists like the Fixx would never, ever have broken in America because they wouldn't have gotten the gigs.

K.K. Downing

You've really got to take note of video because it's the big new thing. It gave *Screaming For Vengeance* a considerable boost and really involved a lot more females over here as well.

Glenn Tipton

It's tremendously exciting for me to see all these new metal-type videos coming forward. It's about time. And video just helps bring out the individual qualities of every band. Although we're all playing the same sort of music, each band has got its own style, sound and performance — and it's all there for the director to bring out.

Rob Halford

You've got to be careful about how you put yourself across. You

only have to watch MTV for a couple of hours to know exactly what you shouldn't do. There are all these bands trying to be clever and outrageous, with beautiful women and the so-called "surrealistic" bits, and all they end up doing is making themselves look ridiculous. It tends to be the same old formula again and again. We prefer a simple approach, and that's the way we'll continue to make videos in the future.

Glenn Tipton

Our stage sets make our videos

look a lot stronger. From the early days we've always put money back into the shows. And obviously, the bigger you get, the bigger the stage show has to become — plus the more money you have to spend. Older videos like *Breaking The Law* and *Don't Go* were a little bit like mini movies. Now we find that as we develop sets, like the one we used on the *Defenders Of The Faith* tour, we would much rather exploit the potential behind them rather than going to a location type of situation.

Rob Halford

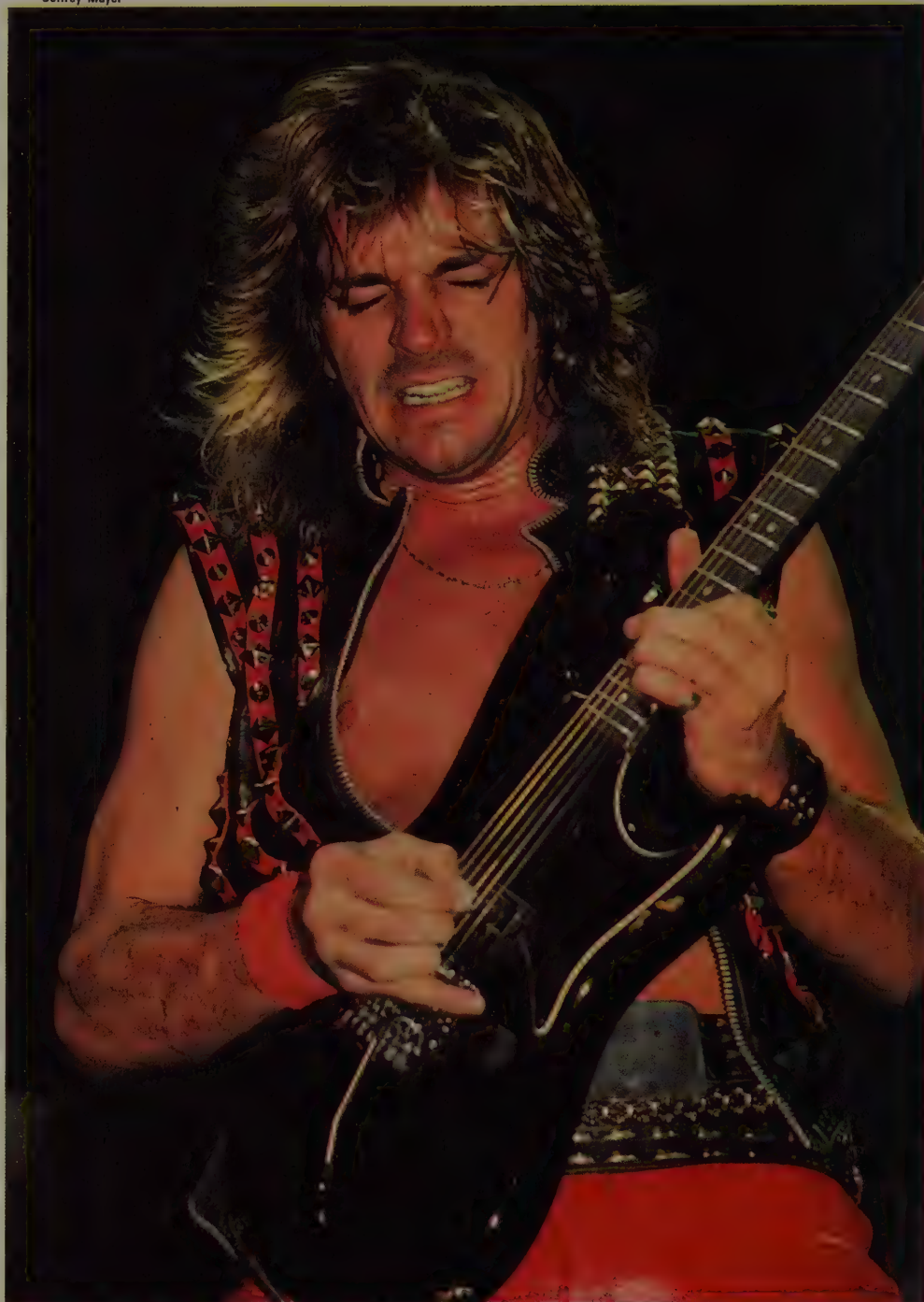
If we become a little bit legendary, it will not be because of our videos, but because we will have gone out there and played from one end of the world to the other.

K.K. Downing

Video has helped us, but we've always maintained that it's our live show that's been our main link to success. Maybe these days we can take things a little bit easier, but I don't think we'd ever want to do that. We've always been a touring band and I'm pretty certain that's how we'll continue our existence.

Rob Halford

Jeffrey Mayer



Glenn Tipton: "If a song lends itself to video that's great — if not too bad."

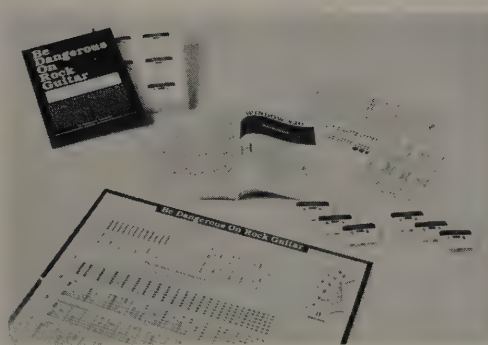


Richard at the World Trade Center N.Y.C., U.S.A PHOTOS: John L. Carter III

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INSTRUMENTALLY SPEAKING

by Michael Shore

Destined to be among the biggest instrument stories of the year — perhaps even the decade — is the recent revelation that CBS has put one of its many holdings, Fender Musical Instruments, up for sale. Will an era come to an end? Maybe, maybe not — but in a sense, the period everyone thinks about, the rock and roll era, the age of the Strat and the Tele and the P-bass and J-bass, really was over 20 years ago.

It was in 1965 that Fender founder and namesake, Leo Fender sold his company to CBS. CBS streamlined the production of Fenders with an assembly-line process, and ever since a mystique has grown up around "pre-CBS" Fenders — the ones, so the wisdom goes, that have the *real* "Fender sound" and personality.

Whatever the destiny of the Fender Musical Instrument Company, Leo Fender did not just fade away and rest on his laurels. He formed Music Man in the early '70s, and then, after a disagreement with his partners over design procedure and the like, he and his brother, George, formed G & L in the later '70s.

G & L may have been the very first major guitar-making company to install coil-tap and phase-reverse switches on its guitars as standard equipment, like on their classic F-100 model. The F-100, which G & L no longer produces, also featured splitable humbucking pickups with huge polepieces for a super-meaty, sizzling-hot sound which were, in a way, precursors to Seymour Duncan's popular "quarter-pound" custom-replacement pickups. And it introduced G & L's patented non-locking tremolo system with a specially designed knife-point pivot — perhaps the best non-locking tremolo bridge system ever invented.

G & L is still moving on, as its latest models show. One of the most interesting is the Cavalier, which is the first mass-production guitar to have both lead and rhythm pickups slanted, the same way Eddie Van Halen slants his lead humbucker on his axe. The Cavalier's pickups are coil-splitable humbuckers, set smartly in the trademark G & L Strat-like body with Strat-style blade-selector pickup switch. The G & L Skyhawk, perhaps the company's most popular model along with the old F-100, is a Strat-style electric with

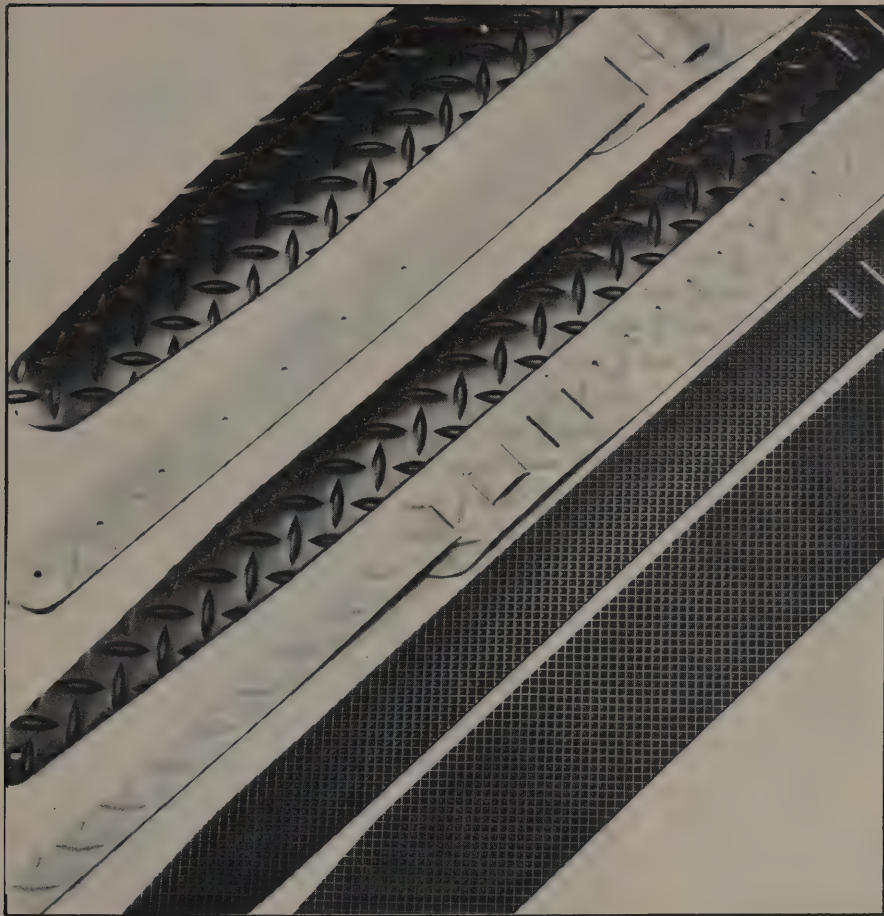
three single-coil pickups, and a five-position blade-selector. But where the Fender Strat gave you the unique "out-of-phase" sound when the pickup switch was "between" pickups, on the Skyhawk those second and fourth positions couple the two single-coil pickups for a humbucking effect. That's a neat update. The Cavalier and Skyhawk both list for a little over \$800 — not quite your bargain-basement price, I admit, but hey, this is rock-solid quality merchandise we're talking about.

The new Superhawk, like the Cavalier, has two humbuckers, with one volume and two tone controls, but here the pickups aren't slanted, and a state of the art Kahler fine-tune tremolo bridge with G & L's "Guitar Tech" nut-clamp come standard, all for \$844.50 list. The Rampage is G & L's answer to the

recent craze for "lead" guitars, with one bridge-position humbucker and one volume control only, as well as one of the most playable necks ever made (\$699 list). And the new Invader adopts another recently popularized pickup configuration — three in all, with single-coils in the neck and middle and a lead humbucker at the bridge. It also adds the thoughtful and convenient touch of separate on-off toggles for each pickup, to provide *plenty* of sonic variety (\$864.50). Again, the Kahler locking/fine-tune tremolo comes standard on all the above models. G & L also makes two superb, similarly priced electric basses, the Interceptor and the L200E. Check out this new generation of "Fender-benders" and you won't be sorry you did. □



G & L guitars (left to right): Invader, Superhawk, Skyhawk.



EARTH III VULCAN GUITAR STRAPS

Earth III, one of the leaders in the rock-instrument accessory field, introduce their new Vulcan series guitar straps, all offering high-tech materials and production for an unusual look with unique comfort. The Vulcan VM is a diamond-plate style available in black or gray; the Vulcan VR is a mini-pyramid design in black only. Both come in 2" or 3" widths. For more info, write Earth III Guitar Strap Co., 11 Cebra Ave., Staten Island, NY 10301.

ROBIN RAIDER GUITARS

Robin Guitars introduces the Raider series, with all three models featuring rock-maple necks with rosewood fingerboards, non-locking tremolo bridges, one volume and one tone control, and Robin's unique reverse-Strat body shape. The Raider I, naturally, has one humbucking lead pickup; the Raider II has two humbuckers with toggle selector switch; and the Raider III has three single-coil pickups with blade-selector switch. For more info, write Robin Guitars, 2042 Portsmouth, Houston, TX 77098.

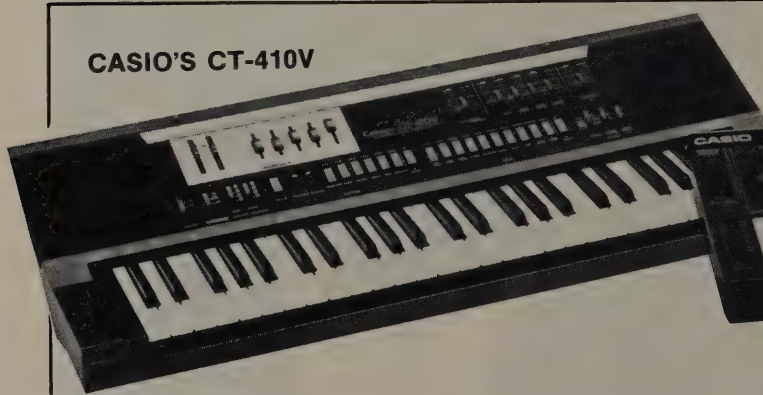




DEAN GUITAR & BASS

Dean Guitars, often featured in these pages with their hot new models, have reborn themselves, and are now the New Dean International Guitar Co. To kick things off with style, they've introduced the new Mach V guitar and bass, both with the same sharp, futuristic, lightning-bolt shape. The guitar features two specially designed humbucking pickups, rock-hard maple neck with 24-fret ebony fingerboard, and a locking, fine-tunable tremolo bridge standard. The bass has a 22-fret rosewood fingerboard, and one "J" and one "P" pickup (as in Jazz and Precision basses). Both are available in four custom finishes — pearl red, pearl white, pearl blueburst, and jet black — and list for the amazing bargain price of only \$499. Want to know more? Write The New Dean International Guitar Co., 1744 W. Devon Ave., Box 216, Chicago, IL 60660.

CASIO'S CT-410V

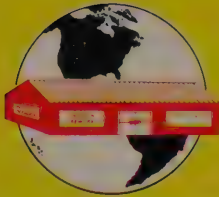


CASIO'S CZ-101



NEW CASIO KEYBOARDS

Casio, who've revolutionized the portable-keyboard world over the past few years, have now fully merged themselves with "real" professional instrument makers and their do-it-all digital and analog synthesizers. The CZ-101 is Casio's first fully programmable digital synth, with a 49-note keyboard and phase-distortion sound generation. It's a four note polyphonic synth when combining two sounds for a rich tonality, and eight note polyphonic when using a single sound source; it can store 32 programs internally, and an optional ROM cartridge gives you a dozen more; of course it's MIDI-equipped; and its controls include eight stage envelope generators, pitch bend, poly-pharmamento, ring modulation, tone miking, key transpose, and LCD display. All that for just \$499 list? How do they do it? The CT-410V is a full-sized 49 note electronic keyboard, with Casio's usual 20 preset sounds (from piano to flute to "cosmic") and a filter section allowing you to synthesize your own sounds. Other features include special noise effects, automatic bass and rhythm accompaniment, built-in stereo speakers, stereo chorus, and reverb — and a fascinating "breath filter control" where you blow into a special controller to alter sounds with your breath. Again, only \$499. For more info, write Casio Inc., 15 Gardner Road, Fairfield, NJ 07006.



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		4	Black Cat - 200 pk., 10 pks./br., 8 to case - \$2.25 pkg.	18.00	120.00			38	Two-Stage Space Jets (12 to pkg.)	3.00	30.00		
		5	Black Cat - 12 pk., 40 pks./br., 32 to case	5.75	110.00			39	Reconnaissance Planes (6 to pkg.)	3.95	39.00		
		6	Lady Crackers - 40 pk., 40 pks./br.	10.00				40	Plane Flying at Night (12 to pkg.)	6.50	65.00		
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		8	M-60 - works in water, 1/2 gr. \$12.00, 10 gr. cs. \$175.00	12.00	175.00			43	Giant Missile - \$1.50 each	15.00			
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		9	Pop Bottle Rockets, report - 25 gr./cs. - \$75.00 cs.		4.00			44	Two Colored Smoke	1.50	15.00		
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Accept metal dynamite

Ross Marino



Accept (left to right): Wolf Hoffman, Udo Dirkschneider, Peter Baltes, Stefan Kaufmann, Jorg Fischer.

Teutonic Terrors Prove That If You Want To Rock, You Need A Metal Heart.

by Andy Secher

If the late showman Busby Berkeley was ever to have a favorite heavy metal band, Accept would surely be it. With their choreographed stage moves and tight, action-packed musical routines, these German metal mavens have managed to take the rock and roll stage show to new heights of theatrical excess. But despite the often repetitive nature of their concert presentations, Accept know how to rock with the best of them, a fact shown on their latest LP, **Metal Heart**. Away from the glare of the footlights, when they don't have to worry about their stylized guitar maneuvers, vocalist Udo Dirkschneider, bassist Peter Baltes, guitarist Wolf Hoffman, drummer

Stefan Kaufmann and guitarist Jorg Fischer may well be the best heavy metal band in the world.

"I've heard people say that America finds our stage show a little too syncopated," Hoffman said with a laugh. "I know they're talking about us and not the music, because there's no way that Accept's music is predictable. We know how good our music is, and I don't say that to sound egotistical — it's the truth. There are different things that European and American fans want to see on stage, but they both enjoy hearing the same type of music — and that's heavy metal."

While so many hard rock bands shy away from the label of heavy metal as if it would instantly condemn them to a life in purgatory,

Accept proudly brandish the metal moniker. To these teutonic terrors, metal is more than a musical form, it's a way of life. "I've never understood why some bands feel that it's wrong to admit that they play heavy metal," Hoffman said. "They'll say they play 'hard rock' or 'fast blues,' or just about anything other than heavy metal. I guess they feel they'll have to wear leather 24 hours a day or something, if they say they play metal."

"We didn't have to develop a metal attitude, we always had it," Fischer added. "It's very much part of our soul. We don't care about trends, or what people think about what we do. We play the music we like. It's always been that way. If a lot of people want to join us for the ride, that's

fine, but if they don't that's fine as well. We want to be popular — we are only human — but we want to achieve success our own way."

Accept's fight for success has been one of the longest and most unusual wars in the annals of rock. Heralded as Europe's premier metal band for many years, Accept was still unable to generate any record company interest in America. However, sparked by the success of bands such as Motley Crue and Judas Priest, the metal resurgence opened the doors for previously neglected bands from all across the planet. Accept was only too happy to seize the opportunity and invade this side of the Atlantic last year with the LP **Balls To The Wall**.

"It was a strange battle to get an album released in America," Wolf stated. "It seemed that no matter what we would try, we would be told that the situation wasn't right in America for us. That was back in the late '70s and early '80s, when there was evidently a lot of dance music on American radio. The record company people realized that we weren't a dance band, so they were hesitant to give us a chance. Once other heavy metal groups began to sell records though, a lot of different companies approached us. We felt like saying, 'Where were you a few years ago?' But we decided the best thing to do would be to just sign a contract and come over and tour."

Tour they did, hitting the American concert trail for nine consecutive months, crisscrossing the nation with the regularity of Amtrak. To say the least, seeing America by bus opened the eyes of these five young men from Germany. "America is the most amazing place in the world," Hoffman stated.

"We don't have to develop a metal attitude: we've always had it."

"Sometimes it seems like you can travel for days and still be in the same state. We're able to tour the entirety of Great Britain faster than we can tour all of Texas.

"I hope our fans in Europe understand why we've had to spend so much time in America over the last few years," he added. "We're not going to forget about the people who were with us in the beginning. It's just that we've waited so long to have an opportunity in America that we're determined to make the most of it. That's why this album has a somewhat more American flavor to it. Not only does it reflect some of the experiences we've had there, but it also shows that we want to have our music played on American radio."

Such tracks as *Midnight Mover* and *Living For Tonight* indicate Accept's fierce determination to win over the stateside rock market. The band's hard charging, yet highly accessible riffs, and Dirkschneider's more controlled vocal approach indicate that this is one band determined to make 1985 their year.

"We used a producer on **Metal Heart**, which is something we hadn't done in a long time," Hoffman said. "Dieter Dierks, whose been a friend of ours for many years, and who's worked with people like the Scorpions in the past, agreed to work with us on the

new album, and his help was amazing. He was able to make us see things in our music which we weren't that aware of before. Working with Dieter was a very eye-opening experience, and I think it's made us a stronger band.

"We're very confident at this moment," he added. "We feel we've recorded our strongest album, and that makes us feel very good. We're prepared to give success our best shot, and as long as we know we're approaching it with our best material yet, we know we can't fail." □

Jodi Summers Dorland



Wolf Hoffman: "We know we can't fail."

Caught in the act

by Rick Evans

For a young band, the concert stage can be an intimidating hurdle to clear in their quest for the top. Take Queensryche for example. Only two years ago, these Seattle, Washington, natives were getting their act together by playing high school dances and small clubs throughout their home area. Recently this hard rocking quintet found itself opening for Kiss in some of the biggest arenas in the world. While the band eagerly admitted their excitement, as vocalist Geoff Tate was quick to explain, Queensryche was undaunted by their task.

"We've never been shy when it comes to having confidence in ourselves," the dark-haired singer said with a smile. "Whether it's Kiss, or Quiet Riot or Twisted Sister — and we've opened for all of them — we feel we've held our own. We don't have to take a back seat to anybody. That doesn't mean that we don't respect the people we've toured with, because we certainly do. It's just that we're not going to quake in our boots backstage just because we're opening for a band that's been around for a decade."

Judging by Queensryche's performance that night, it was easy to understand Tate's confidence. Hitting the stage amid billowing smoke clouds and a pre-recorded intro, the band quickly launched into *Warning* the title cut from their debut LP. With dual lead guitarists Michael Wilton and Chris DeGarmo trading licks with a ferocity and spirit rarely seen, Queensryche's set achieved a jet-propelled power that had the capacity crowd on its feet. Relying on a minimum of special effects, the group allowed Tate's incredible four octave voice to serve as the show's star attraction.

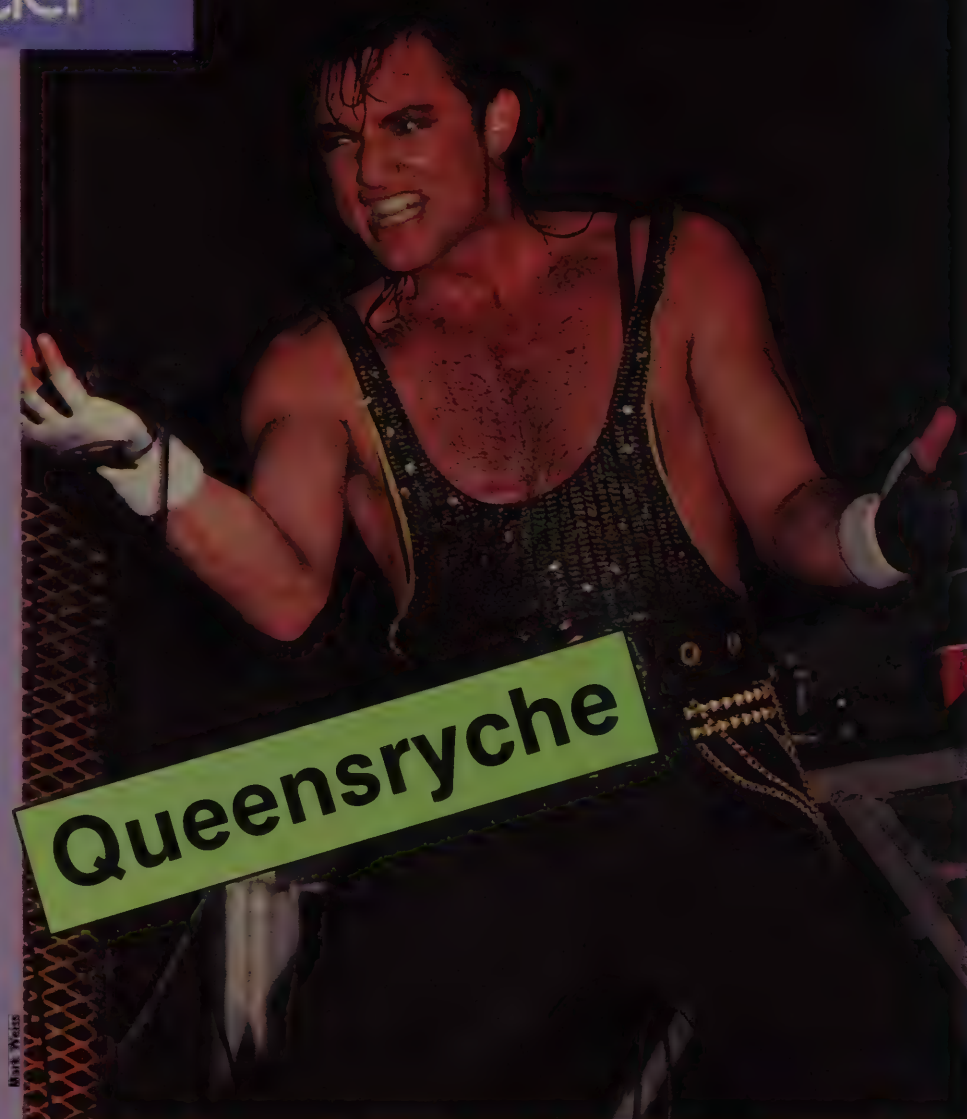
Presenting such current favorites as *Roads To Madness* and *Take Hold Of The Flame* with the flair of a band who had been on the arena circuit for years, Queensryche proved that metal remains the most exciting of all musical forms. While the group occasionally became bogged down in instrumental excess, the vitality which they brought to their 50 minute presentation more than compensated for this shortcoming.

"We're very proud of our music," Tate had stated shortly before hitting the stage. "We know that the songs come before our own egos, and we try to limit our solos to a minimum. We'd rather be able to play one extra song than have a five minute guitar or drum solo."

The band's hard work didn't go unnoticed by the headliners. Kiss' Gene Simmons, always a staunch supporter of young, upcoming hard rock bands, willingly noted, "We've had the best open for us, everyone from AC/DC to Rush. These guys are young and they're hungry. That's good. It keeps us on our toes."

In their virtually deserted backstage dressing room, the members of Queensryche were happy to hear that Kiss appreciated their work ethic. "The guys in their band have been very good to us," Tate stated. "They're not giving us a sound check, but that's not too big a deal. We really appreciate the chance we have with Kiss. We know we're going to be playing in front of thousands of rock and roll fans every night, and that's an experience that no amount of money can buy."

In sharp contrast to the wild and lascivious lifestyles followed by so many heavy metal bands, the members of Queensryche tend to have what Tate labeled as a "rather boring" time while they are on the tour trail. "We believe in taking care of ourselves," the vocalist said. "That's not to say that we don't have fun, but we know that this is our career, and we want to make damn sure that we're able to give it our best shot." □



Queensryche's Geoff Tate: "We've never been shy when it comes to having confidence in ourselves."

still the king

Guitar Maestro Returns With Behind The Sun.

Eric Clapton

by Winston Cummings



Eric Clapton: "The guitar is the most expressive instrument there is."

He has been known by many names. To those who recall the halcyon days of the Yardbirds he forever remains "Slowhand," tearing through the chugging chords of *I Ain't Got You*. For others, who look back fondly on his precedent shattering work with the seminal heavy metal band Cream, he is "God," the master of the electric guitar. To most, however, the name Eric Clapton is synonymous with nearly two decades worth of great rock and roll music — no matter if it's been the fiery blues of Derek and the

Dominoes or the more laid-back efforts of recent years.

Now, as evidenced on his most recent effort *Behind The Sun*, Clapton has ventured back into the realm of straight-ahead rock and roll. Yes, the lilting melodies and laconic vocal style remain, but underlying the surface placidity is an unmistakable energy and excitement that has been missing from Clapton's recent solo work. Paramount though, is the fact that the master's guitar touch is still in evidence on every cut, serving as a

basic primer on six string licks for anyone who cares to listen.

"The guitar is the most expressive instrument there is," Clapton stated a few years back. "You can make it cry or scream depending on your mood and what the music dictates you play. There's never a limit to where you can go with your instrument. Just when you think you've mastered a particular element of style, you discover a new nuance that sends you back to the drawing board. You can never really learn to play the guitar. You can master aspects of it, but as you learn those, you discover so many more."

Ironically, while Clapton's musical style has changed continually over the last 20 years, his audience has stayed loyal. In fact, with such recent LPs as *Another Ticket* and *Money and Cigarettes* attaining platinum status, Clapton today is perhaps at the peak of his commercial appeal. It's a fact that both pleases and astounds him.

"I've never really considered the commercial impact of my recordings," he stated. "I've always been primarily concerned with making music that I enjoy playing. I realize that my style has evolved over the years, but there are certain elements that connect my music. I haven't given up the guitar for a synthesizer," he joked. "That's one element that I feel certain will always remain, no matter what path I may choose to explore in the years ahead."

Of course, Clapton has made other significant contributions to the music scene in recent years. One of these was his role as the primary force behind the A.R.M.S. benefit concerts in 1983 which were given to aid former Faces bassist Ronnie Lane's battle against multiple sclerosis. While Clapton dismisses his charitable efforts with a sly smile, he knows the benefit of having friends who will stand behind you.

"I remember when Pete (Townshend) got a group of friends together to give me a little help a few years back," he said, referring to the historic Rainbow Concerts of 1973 when such buddies as Townshend, Ronnie Wood and Steve Winwood gathered together to help support Clapton in his effort to kick his debilitating drug problems. "The idea of helping out someone like Ronnie wasn't a charitable gesture. It was just a bunch of friends getting together to play some music and help out a mate. After all, musicians are really one big family."

With the success of *Behind The Sun* once again asserting his position in the rock world, and a rational tour in the offing, Clapton is one man who seems to have battled the demons of success and won. In many ways he is the living embodiment of rock and roll — a man who is both a survivor and a renowned virtuoso. Twenty years later, Eric Clapton is still teaching the rock world a few new tricks. □

behind the lines

Ross Halfin/Photofeatures

by Adrienne Stone

As promised last month, I've got all the details for you on the Armored Saint/Metallica/W.A.S.P. show at New York's premier heavy metal club, L'Amours.

The triple bill heralded the return of Metallica to their home base and provided the first shocking look at "new" acts, Armored Saint and W.A.S.P. Talk about packed! It was so crowded, my arms were pinned to my sides the whole night. How's a girl to drink her JD and Coke???

Armored Saint, who played tunes from their album, **March Of The Saint**, earned lukewarm reaction from the armpit-to-armpit throng. Their stage gear was reminiscent of the "bad apes" outfits from **The Planet Of The Apes** — lots of molded leather and chest armor. W.A.S.P., on the other hand, created havoc with their blood 'n' guts exhibition. When bassist Blackie Lawless drank blood from the mouth of a skull (shades of Gene Simmons' hemoglobin spitting days), he garnered thrilled squeals of pleasure from the blood hungry "rivetheads." Never one to neglect the fun aspect of a show, Blackie tossed W.A.S.P. posters out into the crowd of outstretched hands. Fortunately, none of the scrolls fell near me, and I escaped injury from souvenir-greedy metalmonsters.

Metallica, the four-piece unit originally from San Francisco, displayed the ultimate in "thrashmetal." Performing tunes from their latest LP, **Ride the Lightning** and its predecessor, **Kill 'Em All**, the resulting headbanging was as fast and furious as the accompanying music. Looks as though lead singer/guitarist James Hetfield has been dipping into the L'Oreal — somehow I don't remember him being so blonde...

From our hush-hush files ... A lead singer of a major English heavy metal band has secretly married his favorite "maiden" much to the surprise of his fellow bandmembers. For personal reasons, though, he feels it's better for his image to appear the swinging young bachelor when this "trooper" goes on tour.

On a happy note, Ozzy Osbourne and his wife/manager Sharon have another addition to their ever-growing family. A second daughter (their first, Aimee, was born almost two years ago), Kelly, came into the world kicking and screaming. Like father, like daughter!



Jon Bon Jovi: Looks that kill!

Backstage at the Iron Maiden/Twisted Sister show at the Philadelphia Spectrum was our favorite *Runaway* (after Lita Ford!), Jon Bon Jovi. Clad in a long, black leather coat and the predictable flowing scarves draped around his neck, the frosty-haired singer revealed that his new album, **7800 Fahrenheit** (the melting point of rock. Geddit?) should be out by the time you read this. Seems the boy from New Jersey is close pals with members of LA's favorite bad boys, Motley Crue (that's what happens when you've got the same manager — Doc McGhee) and has *loads* of stories of his adventures with Nikki Sixx. Oh, to be a fly on the wall...

Gene Simmons is certainly on his way to becoming a music industry mogul. Not only did he "discover" Van Halen, way back in 1978, but he's had a hand in the production of several other young bands over the years. Wendy O. Williams, Virgin (now-defunct), and now Keel have all benefited from Mr. Simmons prowess at the mixing board.

Oh! Done so soon? Yep, I'm once again at the end of my column (and my rope). I'll be back again next month with more heavy metal news from behind the lines. (Yes, that's a promise *and* a threat!)□

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PLAYING TO WIN

(As recorded by LRB)

JOHN FARNHAM
GRAHAM GOBLE

Additional Lyrics by LRB and
SPENCER PROFFER

If you want me come and get me
You don't have a chance if you don't
move now
I'm not waitin' any longer
You know that I'm playin' to win this
time.

When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win.

If you want me come and say it
Don't wait around for another
chance

Make your mind up make your play
You should be playing to win this
time.

When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win.

All those wasted years
I didn't know I was only emotion
away
I got what I wanted for me
I didn't see it was not what I needed
I was a fool
This time I'm playin' to win.

If you want me come and get me
You don't have a chance
If you don't move now
I'm not waitin' any longer
You know that I'm playin' to win this

time.

When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win
When you make your move
I won't hesitate
If you take too long
You could be too late
This time I'm playin' to win
This time I'm playin' to win
You know that I made up my mind
This time I'm playin' to win
This time I'm playin' to win.

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JUST ANOTHER NIGHT

(As recorded by Mick Jagger)

M. JAGGER

Give me just another night
Just another night with you
Give me just another kiss
Just before the dawn breaks
through
'Cause I'm homesick
Feel a little down and blue
And I'm hurting
Hurting baby just like you
I was lonely till I saw you at the
station
And I never thought you'd keep our
rendezvous
Baby it's true.

Give me just another night
Just another night with you
Give me just another kiss
Just before the dawn breaks
through
'Cause I'm hungry
Hungry for you loving baby
And I'm thirsty
Thirsty for your loving baby
And a one-day pass to heaven is so
hard to find
And a one-night pass ain't really
what I had in mind.

I need your sweet tenderness
I need your soft caress
I know the day is coming
Don't take away your loving
Can't you see that I'm human.

Just because you've seen my face

Just because you know my name
I'm a stranger in this town
Can't I have my ups and downs
Can't you see that I'm human.

I get hungry, get thirsty
I get moody
I need attention
I need your love
I need your love
I want your love.

Give me just another night
Just another night with you
'Cause I'm freezing in this hundred-
dollar hotel room
Don't make me leave you
No don't you be so cruel.

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SOMEBODY

BRYAN ADAMS
JIM VALLANCE

(As recorded by Bryan Adams)

I bin lookin' for someone
Between the fire and the flame
We're all lookin' for somethin'
To ease the pain.

Now who can you turn to
When it's all black and white
And the winners are losers
You see it every night.

I need somebody
Somebody like you

Everybody needs somebody
I need somebody
Hey what about you
Everybody needs somebody.

When you're out on the front line
And you're watchin' them fall
It doesn't take long to realize
It ain't worth fightin' for.

I thought I saw the Madonna
When you walked in the room
Well your eyes were like diamonds
And they cut right through
Oh they cut right through.

I need somebody
Somebody like you
Everybody needs somebody
Oh yeah
I need somebody
Hey what about you
We all need somebody.

Another night another lesson
learned
It's the distance that keeps us sane
But when the silence leads to sorrow
We do it all again, all again.

I need somebody
Somebody like you
Everybody needs somebody
Oh yeah
I need somebody
Oh what about you hey
Everybody needs somebody
I need somebody
Somebody like you
Everybody needs somebody
I need somebody
Yeah what about you
We all need somebody.

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ROCKIN' AT MIDNIGHT

(As recorded by The Honeydrippers)

ROY BROWN

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had
tonight
Hey hey there's good rockin' at
midnight.

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had
tonight
Hey hey there's good rockin' at
midnight.

Now Sweet Georgia Brown and
Sweet Lorraine
They got caught with Caldonia's
man
Sioux City Sue now told it all
Those girls got drunk and they had a
ball

Cryin' hey hey good rockin' at
midnight.

Now I'll tell you all about
Now Deacon Jones
He got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin'
at midnight.

Now Caldonia got drunk
Really like a pig

She fell down and she lost her wig
Fanny Brown she laughed she got
sick
Caldonia got mad and grabbed a
brick
Cryin' hey hey there's good rockin'
at midnight.

Oh yeah I wanna tell you all about
Now Deacon Jones he got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin'
at midnight.

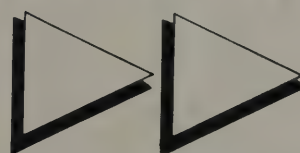
Now, now, now Caldonia got druht
Really like a pig
She fell down lost her wig
Fanny Brown she laughed she got
sick
Caldonia got mad and grabbed a
brick
Cryin' hey hey there's good rockin'
at midnight.

Gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock

We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
There's good rockin' at midnight,
midnight, midnight.

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HEARTLINE

(As recorded by Robin George)

ROBIN GEORGE

Your crazy attitude is spoiling
everyone's fun
All you want to do is take the money
and run
All I ever get from you is days
without sun
It's much too late to change your
mind
The damage is done.

I've tried to see your point of view
but baby come on
The situation's vacant now the

season has gone
All I want to know is why it took you
so long
It's much too late to change your
tune
I don't like this song.

Heartline
You get your number changed
Bad sign
I won't be calling again
Hard time
Your mind is always engaged
Goodbye
Heart's on the line
Heart's on the line.

I'm through with making music on a
telephone line
I'll pay the bill you keep the change

Show me where to sign
All you ever gave me was a hell of a
time
It's much too late to change your
words
They still wouldn't rhyme.

Heartline
You get your number changed
Bad sign
I won't be calling again
Hard time
Your mind is always engaged
Goodbye
Heart's on the line
Heart's on the line.
(Repeat)

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HIT PARADER Magazine

presents the Grim Reaper & White Wolf

VIDEO STAR CONTEST WINNER

Dear Sirs;
Shit, I would hate to meet up with the Grim Reaper, but it would be kool to kick-back and party with him. Actually, if he cantered up to me, I would stick my head between my legs and kiss my ass goodbye. I really gotta say, Grim Reaper has blown me away. I'm not writing bullshit. The first song I ever heard was "All Hell Let Loose" on KMET. From then on, I knew that you guys have got it made. I can't wait to see Nick Bowcott jam a solo. I hope I get a chance to see you guys.

P.S. See you in Hell

Bon Scott
Bon Scott

Dear Bon Scott,

Bend over and kiss your ass good-bye. You won. Over 3,000 applicants, and you've been chosen to not only meet Grim Reaper, but to jump in on their new video "FEAR NO EVIL"—the featured cut from their new album of the same name.

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And special thanks to
Lizard Man, PA

Hey, thanks a lot, everybody, for the great reviews. We had a great time reading them. Wish we had the space to print them all.

ALL SHE WANTS TO DO IS DANCE

(As recorded by Don Henley)

DANNY KORTCHMAR

They're pickin' up the prisoners
And puttin' em in a pen
And all she wants to do is dance,
dance

Rebels been rebels
Since I don't know when
And all she wants to do is dance
Molotov cocktail the local drink
And all she wants to do is dance,
dance

They mix 'em up right
In the kitchen sink
And all she wants to do is dance
Crazy people walkin' 'round with
blood in their eyes
And all she wants to do is dance,
dance, dance

Wild-eyed pistols wavers who ain't
afraid to die

And all she wants to do is
All she wants to do is dance
And make romance
She can't feel the heat
Comin' off the street
She wants to party
She wants to get down
All she wants to do is
All she wants to do is dance.
Well the government bugged the
men's room

In the local disco lounge
And all she wants to do is dance,
dance

To keep the boys from sellin'
All the weapons they could scrounge
And all she wants to do is dance
But that don't keep the boys from
makin' a buck or two
And all she wants to do is dance,
dance

They still can sell the army
All the drugs that they can do
And all she wants to do is
All she wants to do is dance
And make romance.

Well we barely make the airport
For the last plane out
As we taxied down the runway
I could hear the people shout
They said don't come back here
Yankee

But if I ever do
I'll bring more money
'Cause all she wants to do is dance
And make romance
Never mind the heat
Comin' off the street
She wants to party
She wants to get down
All she wants to do is
All she wants to do is dance
And make romance
All she wants to do is dance.

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Music.

I'M ON FIRE

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Hey little girl is your daddy home
Did he go and leave you all alone
I got a bad desire
Oh oh oh I'm on fire.

Tell me now baby is he good to you
And can he do to you the things I
don't do
I can take you higher
Oh oh oh I'm on fire.

Sometimes it's like someone took a

knife baby
Edgy and dull and cut a six-inch
valley through the middle of my
soul.

At night I wake up with the sheets
soaking wet
And a freight train running through
the middle of my head
Only you
Can cool my desire
Oh oh oh I'm on fire
Oh oh oh I'm on fire
Oh oh oh I'm on fire.

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LUCKY

(As recorded by Greg Kihn Band)

GREG KIHN
STEVE WRIGHT

Ah, ah, ah, ah, ah, yeah
Ah, ah, ah
Games I never used to play
'Cause every time I'd lost
It just turns out that way
I almost lost it all
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky in love.

My fortunes never change
And I always took the blame

I had nothing left to gain
I was just about to quit
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky
I got lucky
Lucky, lucky, lucky, lucky, lucky,
lucky, lucky, lucky.

Time is always running out
And it took me by surprise
It filled my life with doubt
I almost lost it all
And then I got lucky oo
I got lucky
I got lucky oo
I got lucky.

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LET'S TALK ABOUT ME

(As recorded by Alan Parsons
Project)

ALAN PARSONS
ERIC WOLFSON

Let's talk about me for a minute
Well how do you think I feel
About what's been going on
Let's talk about me for a minute
Well how do you think I feel
About what's gone wrong
Let's talk about dreams
I never learned to read the signs
Let's think about what it all means
I never seem to have the time.

Let's talk about you and your
problems
All that I seem to do
Is spend the night just talkin'
'Bout you and your problems
No matter what I say
I can't get it right
Don't think about dreams
Is it all a waste of time
Don't think about what it all means

If you are a friend of mine.

Talk about me for a minute
I'm the one who's losin'
Talk about me for a minute
I'm the one who's always losin' out.

Let's talk about me
And how do you think I feel
About what's been going on
Let's talk about me for a minute
Well how do you think I feel
About what's gone wrong
Let's think about dreams
We never seem to have the time
Let's talk about what it all means
If you are a friend of mine.

Let's talk about me
I'm the one who's losin' out
I'm the one who's losin' out
I'm the one who's losin' out, losin'
out
Talk about me for a minute
I'm the one who's losin'
Talk about me for a minute
I'm the one who's always losin' out.
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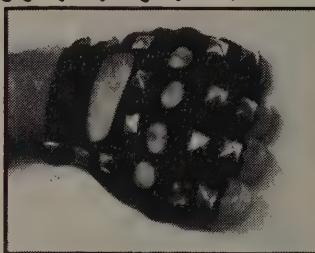
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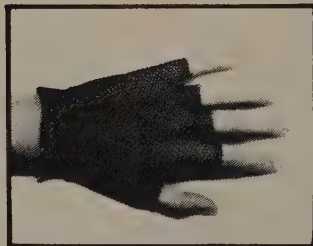
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HIGH ON YOU

(As recorded by Survivor)

JIM PETERIK
FRANKIE SULLIVAN

There you stood
That'll teach ya
To look so good and feel so right
Let me tell you 'bout the girl I met
last night
It's understood
I had to reach ya
I let the wheel of fortune spin
I touched your hand before the
crowd
Started crushin' in.

Now I'm higher than a kite
I know I'm gettin' hooked on your
love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.

And I, I can't stop thinking 'bout you
girl
I must be living in a fantasy world
I'm so high on you.

Smart and coy
A little crazy
The kinda face that starts a fight
Let me tell you 'bout the girl I had
last night
Piercin' eyes
Like a raven
You seemed to share my secret sin
We were high before the night
Started kickin' in.

Now I'm screamin' in the night
I know I'm gettin' hooked on your
love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.

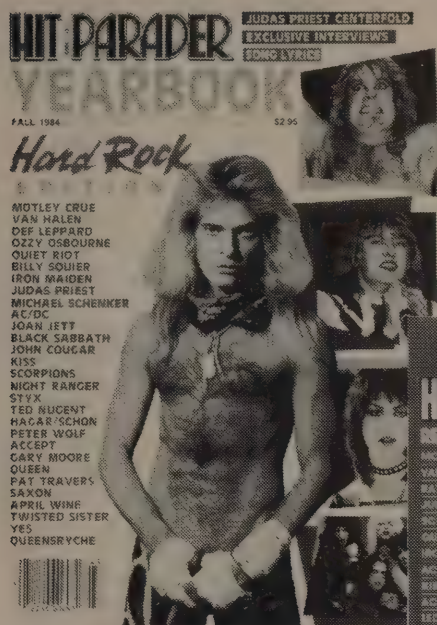
And I, I can't stop thinking 'bout you
girl
I must be living in a fantasy world
I've searched the whole world over
To find a heart so true
Such complete intoxication
I'm high on you.

There you stood
That'll teach ya
To look so good and feel so right
Let me tell you.

(Repeat chorus)

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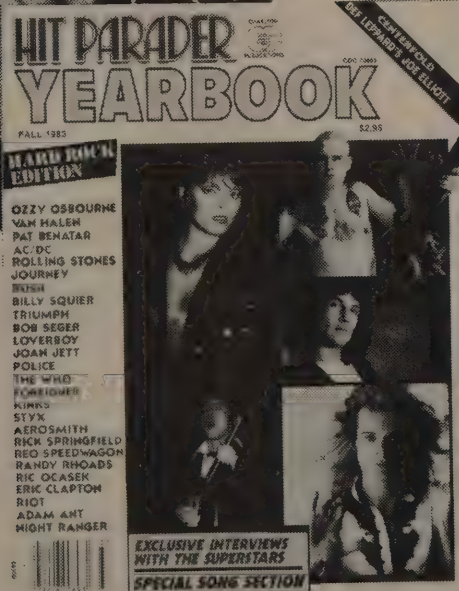
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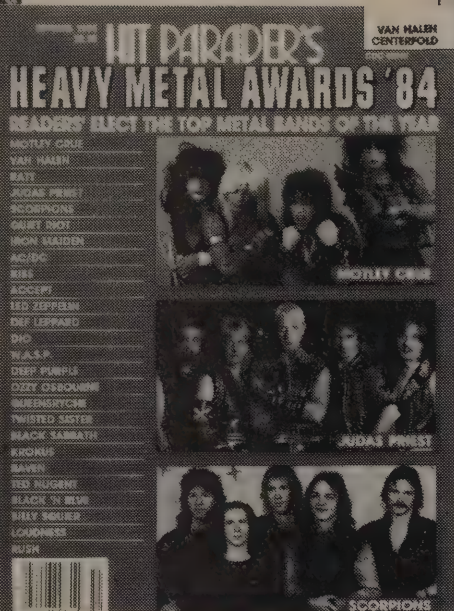
HP Yrbk 84



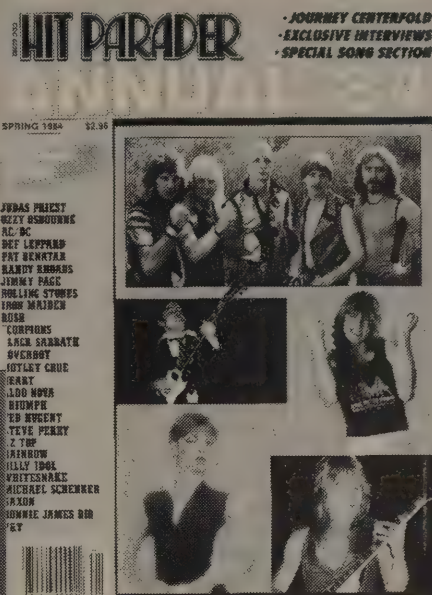
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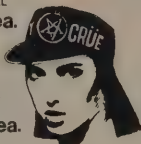
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OOH OOH SONG

(As recorded by Pat Benatar)

NEIL GERALDO
PAT GIRALDO

Just when we think we conquered it
It seems we lose the fight again
Well there's just no stoppin' it
It's like a bad dream that never ends
It puts up walls between us that get
harder
And harder and harder and harder
and harder to remove
But we let it continue
Like people in love always do.

Ooh ooh
Ooh ooh
Ooh ooh.

Let's not pretend that we're unique

Coz everybody's tasted loves illusion
We try to hide the fact that we
Got lost between the chaos and
confusion
And this love we feel is gettin'
deeper and deeper
And deeper and deeper and deeper
by the minute
But we let it slip away
Coz we don't know a good thing
while we're in it.

Ooh ooh
Ooh ooh
Ooh ooh.

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THRILLS IN THE NIGHT

(As recorded by Kiss)

PAUL STANLEY

Early morning
As she wakes from her sleep
Nine to five
Is the day that she'll keep
Ties her hair up
And her blouse buttoned tight
Gets her work done
As she waits for the night.

All the people
Tell me what would they say
If they knew her
How she hides it away
Locked inside
There's the start of a flame
And the feeling
That she never will tame.

With a body in heat
And desires
She's kept hidden inside
Make her tingle
And she knows why she lies.

Ooh as she's walking around like a
mystery
Ooh there's a woman that nobody
sees
Livin' inside.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

See the stranger
That she's pushing away
As she dresses
For the start of a day
And desires
She's kept hidden inside
Make her tingle
Yeah she knows why she lies.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

In the evening
When she takes to the street
She goes hunting

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(As recorded by Roger Hodgson)

ROGER HODGSON

In jeopardy, in jeopardy
I feel I'm about to cry
In jeopardy, in jeopardy
Oh tell me the reason why
In jeopardy, in jeopardy
I'm watching the feeling grow
In jeopardy, in jeopardy
Oh tell me I want to know
In jeopardy, in jeopardy
The writing is on the wall
In jeopardy, in jeopardy
I can't seem to sleep at all
In jeopardy, in jeopardy
We utter a lonely cry
In jeopardy, in jeopardy
Who cares if we live or die.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Pray for tomorrow
Living our lives
Watching, waiting, feeling
As much as we can.

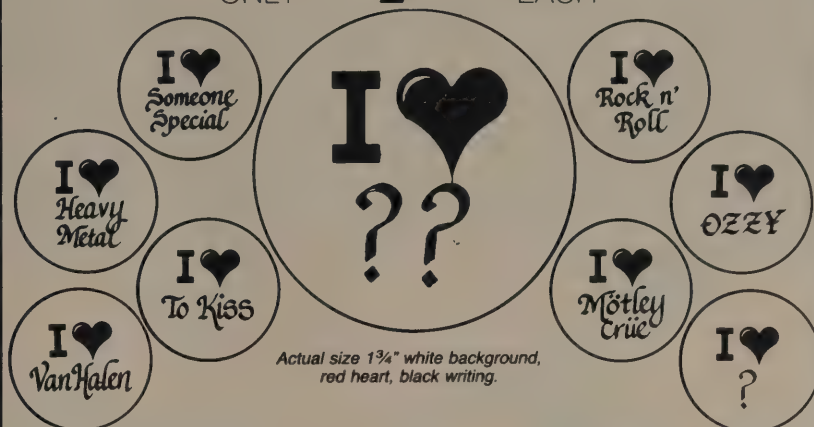
In jeopardy, in jeopardy
So where is the golden age
In jeopardy, in jeopardy
We're ready to turn the page
In jeopardy, in jeopardy
It's getting so out of hand
In jeopardy, in jeopardy
I wish I could understand.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Pray for tomorrow
Living our lives
Watching, waiting, feeling
As much as we can.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Sing for tomorrow
Living our lives
Watching, waiting, working, playing,
singing, dancing, running as fast as
we can.

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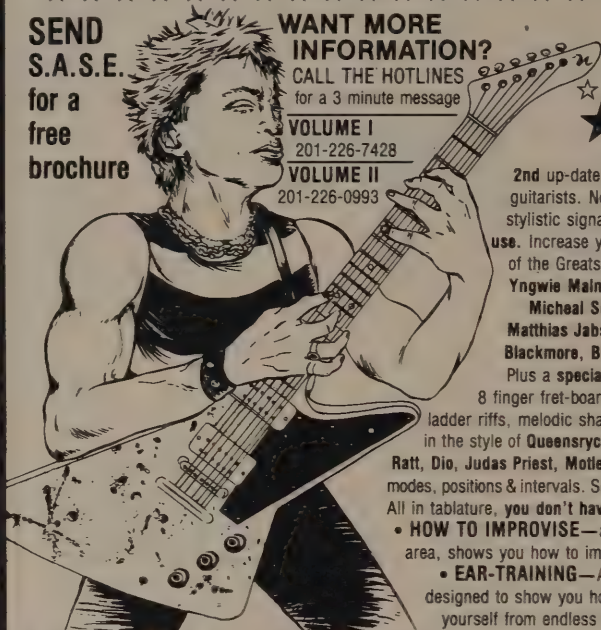
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CALL TO THE HEART

(As recorded by Giuffria)

G. GIUFFRIA
D. G. EISLEY

Can I ever live without you girl
Get back on my feet again
Now I'm lost in your world.

And there's no simple way to let you go

When you've seen such a part of me
And though you choose to walk a separate road
I still believe in you.

So I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to your heart.

Distant voices in the silent night
Call to a memory
Someone touched me but it don't feel right
It's only you I need.

Believe me
When I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to you
Calling to you
Hear me call to your heart.

Your love
I lost along the way
But darling I'll find you someday.

Callin' to you
Hear me call to you
Hear me callin' to you.

Darlin' you remember the dreams
that we had
I'd give ev'ry thing my world to hold
you again
And darlin' together
We can make it work out
So stay with me baby
I need you there.

I call to your heart
I've been calling you back again
Can you hear all the times when I
Call to your heart
Hear me calling to you
Callin' to you
Call to your heart
Oh I call to your heart
Hear me callin' to you
Callin' to your heart.

To your heart.

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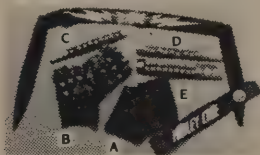
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| 704 Ratt (Group) | 722 Judas Priest (Blade) |
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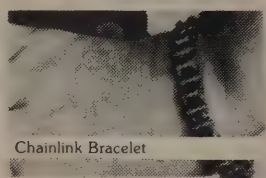
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CHANGE

(As recorded by John Waite)

HOLLY KNIGHT

Just keep on talking and say that
you don't need me
You're so unhappy with the way that
you've been living
Ah we always wish for money
We always wish for fame
We think we have the answers
But some things are never gonna
change.

It doesn't matter who you are
'Cause we're all the same
It ain't gonna change the way you
feel inside your heart.

Well do you really think
You're gonna feel safe
A red Ferrari or a jacuzzi
Oh what's it gonna take
We always wish for money
We always wish for fame
We think we have the answers
But some things are never gonna
change.

It doesn't matter who you are
'Cause we're all the same
It ain't gonna change the way you
feel inside your heart.

If you remember
When you get that lucky break
You'll still need people
Your friends and lovers
To make you feel okay
We always wish for money
We always wish for fame
We think we have the answers
But some things are never gonna
change.

It doesn't matter who you are
'Cause we're all the same
It ain't gonna change the way you
feel inside your heart.

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THIS IS NOT AMERICA

(As recorded by David Bowie/Pat
Metheny Group)

DAVID BOWIE
PAT METHENY
LYLE MAYS

A little piece of you
The little peace in me
Will die
For this is not America.

Blossom fails to bloom
This season
Promise not to stare
Too long
For this is not the miracle.

There was a time
A storm that blew so pure
For this could be the biggest sky
And I could have
The faintest idea
For this is not America.

This is not America
This is not
Snowman melting from the inside
Falcon spirals to the ground
So bloody red
Tomorrows clouds.

A little piece of you
The little peace in me
Will die
For this is not America.

There was a time
A wind that blew so young
For this could be the biggest sky
And I could have the faintest idea
For this is not America.

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ROCK AND ROLL GIRLS

(As recorded by John Fogerty)

J. C. FOGERTY

Sometimes I think
Life is just a rodeo
The trick is to ride
And make it to the bell.

But there is a place
Sweet as you will ever know
In music and love
And things you never tell.

You see it in their faces
Secrets on the telephone
A time out of time
For you and no one else.

Hey let's go
All over the world
Rock and roll girls
Rock and roll girls.

If I had my way
I'd shuffle off to Buffalo
Sit by the lake
And watch the world go by.

Ladies in the sun
Listenin' to the radio
Like flowers on the sand
A rainbow in my mind.

Hey let's go
All over the world
Rock and roll girls
Rock and roll girls.

Hey let's go
All over the world
Rock and roll girls
Rock and roll girls
Hey let's go
All over the world
Rock and roll girls
Rock and roll girls
Yeah yeah yeah.

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HOLYANNA

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

Your hair's a mess
You better put on a dress
And get your feet back on the
ground
You fix your eyes for some city guys
Who wouldn't save you if you
drowned
You hang on Forty Second Street

And do your homework in the bar
Saint Helen says you're missin'
school
And I'm wond'rin' where you are.

Holyanna, Holyanna
Girl what you do to me
Holyanna, Holyanna
Girl you're a blue-eyed mystery.

You read your books until nobody
looks
And then you slip out after dark
You steal my love then say you're
sorry
And do your penance in the park

You fooled your mother when you
skipped ballet
To paint your face for the midnight
show
And in the morning you knelt beside
your bed
And prayed she'd never know.

Holyanna, Holyanna
Girl what you do to me
Holyanna, Holyanna
Girl you're a blue-eyed mystery.
(Repeat)

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KNOCKING AT YOUR BACK DOOR

(As recorded by Deep Purple)

BLACKMORE
GLOVER
GILLAN

Sweet Lucy was a dancer
But none of us would chance her
Because she was a Samurai
She made electric shadows
Beyond our fingertips
And none of us could reach that high

She came on like a teaser
I had to touch and please her
Enjoy a little paradise
The log was in my pocket
When Lucy met the Rockett
She never knew the reason why.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.

Feel it coming
It's knocking at the door
You know it's no good running
It's not against the law
The point of no return
And now you know the score
And now you're learning
Ah ha what's knockin' at your back door.

Sweet Nancy was so fancy
To get into her pantry
Had to be the aristocracy
The members that she toyed with
At her city club
Were something in diplomacy
So we put her on the hit list
Of a common cunning linguist
A master of many tongues
And now she eases gently
From her Austin to her Bentley
Suddenly she feels so young.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.
(Repeat chorus)

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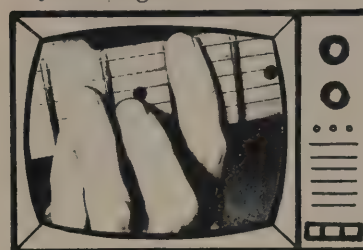
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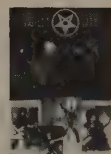
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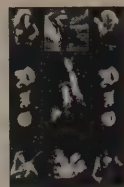
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KISS
C-T-S-P-A-X-E-K



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W.A.S.P.
T-J-P-D-K-G



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P-T



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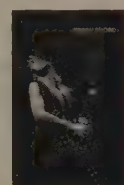
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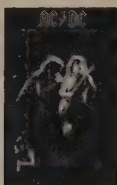
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CAN'T FIGHT THIS FEELING

(As recorded by REO Speedwagon)

KEVIN CRONIN

I can't fight this feelin' any longer
And yet I'm still afraid to let it
flow
What started out as friendship has
grown stronger
I only wish I had the strength to let it
show.

I tell myself that I can't hold out
forever
I say there is no reason for my fear
Cuz I feel so secure when we're
together

You give my life direction
You make everything so clear.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever
thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin'
for

It's time to bring this ship into the
shore

And throw away the oars forever.

Cuz I can't fight this feelin' anymore
I've forgotten what I started fightin'
for

And if I have to crawl upon the floor
Come crashin' thru your door
Baby I can't fight this feelin'
anymore.

My life has been such a whirlwind
since I saw you
I've been runnin' 'round in circles in
my mind
And it always seems that I'm
followin' you girl
Cuz you take me to the places that
alone I'd never find.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever
thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin'
for

It's time to bring this ship into the
shore

And throw away the oars forever.

(Repeat chorus)

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sion.

FOLLOW YOUR HEART

(As recorded by Triumph)

EMMETT
MOORE
LEVINE

People say
Don't ever look behind
Happiness is just a state of mind
Rock and roll lives and breathes in
the hearts of the young.

So carry on
You're runnin' on borrowed time
Tryin' hard to survive
Keep on runnin'
Your time is comin'
Keep your dreams alive.

Follow your heart
You got to follow your heart
Living for today
Forget about tomorrow
Follow your heart
You got to follow your heart
Any other way will only lead to
sorrow
Don't wait any longer
Follow your heart.

Play for keeps
And try to never lose
Live it fast but live the life you
choose
Rock and roll lives and breathes in
the hearts of the young.

So let it ride
Each time you roll the dice
Luck will finally arrive
Keep on runnin'
Your time is comin'
Keep your dreams alive.

Follow your heart
You got to follow your heart
Living for today
Forget about tomorrow
Follow your heart
You got to follow your heart
Any other way will only lead to
sorrow
Yes I know
You got to let it go.

Oh listen to the rhythm
Your heart won't lie
Rock and roll hearts
Just never die
They never die.

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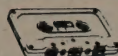
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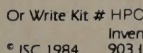
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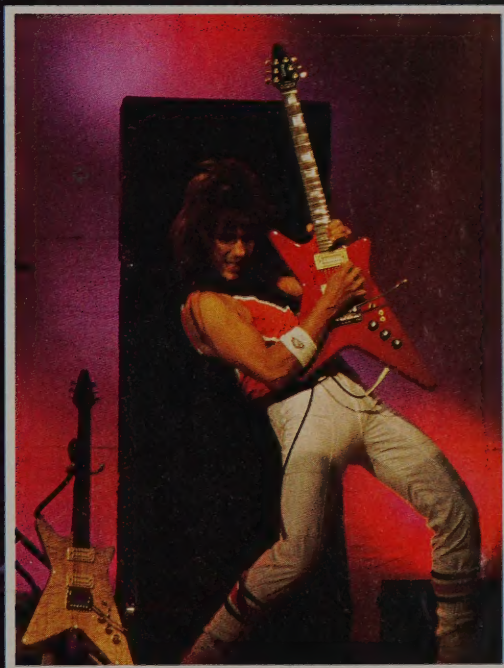
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